

CANON EOS-1D MK IV
LAB AND FIELD TEST



REMOTE DSLR TRIGGER
WITH VIEWING SCREEN

amateur

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

Saturday 22 May 2010

Photographer

SONY NEX-5

MICRO RACE HOTS UP

● 14MP ● E and A lenses ● Flip-out screen



EXCLUSIVE
FIRST NEWS
REPORT

www.amateurphotographer.co.uk



TESTED
PAGE 45
CANON EOS-1D MK IV
THE SPEED MACHINE

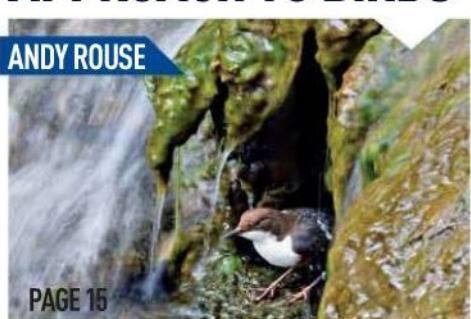
BARGAIN SCANNER:
DIGITISE YOUR FILM



PAGE 55

ROUSE: A DIFFERENT
APPROACH TO BIRDS

ANDY ROUSE



PAGE 15

Ready Steady

GO!



Discover Duracell's 1 Hour Charger*

Recharge in just 1 Hour.

Love life on the go?
Duracell's sleek NEW 1 Hour Charger
gives you reliable power
in just 1 hour, even in your car.



DURACELL® Rechargeable

*Charge time is dependent on cell capacity and charging conditions.

www.WorldMags.net & www.Journal-Plaza.net

www.duracell.co.uk

Contents

Amateur Photographer For everyone who loves photography

WITH A general election and a new camera all in the same week, it's been almost more than I can deal with, but the timing got me thinking about allegiances, politics and the way photographers treat camera systems. Perhaps the systems we use can be linked to the stereotypes of our political parties. Full-frame and 35mm cameras might be compared to the Conservative way of thinking, while the APS-C-sensor DSLR could be linked to the historic ideal of the Labour Party being the workers' choice. Four Thirds and its Micro ally might represent the alternative way the Liberal Democrats say they offer. Ricoh's GXR and its standalone thinking would combine all the independents, while I have yet to align a system with

the BNP – or the Green Party for that matter. Sony's new pair of micro-system cameras (MSC) certainly adds a massive power of strength to the idea of the miniature EVF interchangeable concept, and along with Samsung's NX10 opens the field for the use of APS-C sensors in this type of product. Just as we've had a multi-party system for some time, I don't think one format will wipe out the others but the progress of the Swingometer over the coming years will certainly be interesting.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Sony unveils E-mount, interchangeable-lens cameras; Ricoh reveals 28-300mm f/3.5-5.6 VC superzoom lens; Canon to launch CanoScan 9000F flatbed scanner

10 REVIEW

The latest books, exhibitions and websites

15 ANDY ROUSE @ AP

Andy goes in search of something different while photographing dippers

90 THE FINAL FRAME

Before you rush out and buy the latest camera model, why not consider first wearing out the one you have, says Roger Hicks

TECHNIQUE

16 PHOTO INSIGHT

Steve Bloom explains how he battled contrasty light and merged two exposures to create an emotive panorama of a panda in China

P24

We look at the photographic career of director Ken Russell

TESSA NIKKOLSON ©



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme.

Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8130
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email:** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
Email: ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

THE AP READERS' POLL

IN AP 8 MAY WE ASKED... Do you grow plants specifically to photograph them?



YOU ANSWERED...

A Yes, I do	11%
B No, but I will	6%
C No, I have good plants already	42%
D No, I don't like shooting plants	41%

THIS WEEK WE ASK...

Which is the more promising of the current MSC systems?

VOTE ONLINE www.amateurphotographer.co.uk

YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

13 BACKCHAT

What's in a name? Quite a lot, says AP reader Eain Scott, as he wonders why the use of the word 'image' is replacing the word 'photograph'

30 READER SPOTLIGHT

Another selection of superb reader images

40 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

21 INSIDER KNOWLEDGE

The Ceredigion Coastal Path on the west coast of Wales is 60 miles (96km) long and extends from Ynyslas in the north to Cardigan in the south. Phil Jones gives us a guided tour of some of his favourite photographic haunts

24 EYE FOR A DIFFERENCE

Legendary director Ken Russell may have made his name in films, but in the 1950s he was also a skilful photographer with a penchant for the surreal. Gemma Padley looks back at the career of an extraordinary artistic talent

36 ICONS OF PHOTOGRAPHY

Arnold Newman's austere but brilliantly composed portrait of Igor Stravinsky has become one of the best-known images of the 20th century. David Clark finds out what makes this photograph so special

P21

Phil Jones provides a guided tour of the Ceredigion Coastal Path in west Wales



TESTS AND TECHNICAL

43 TESTBENCH

Phottix Hero wireless remote and Snapfish photo panels

45 CANON EOS-1D MARK IV

Canon's EOS-1D Mark III failed to impress some professional photographers, so how will the new 16.1-million-pixel EOS-1D Mark IV fare? Angela Nicholson puts it to the test

55 PLUSTEK OPTICFILM 7600i SE

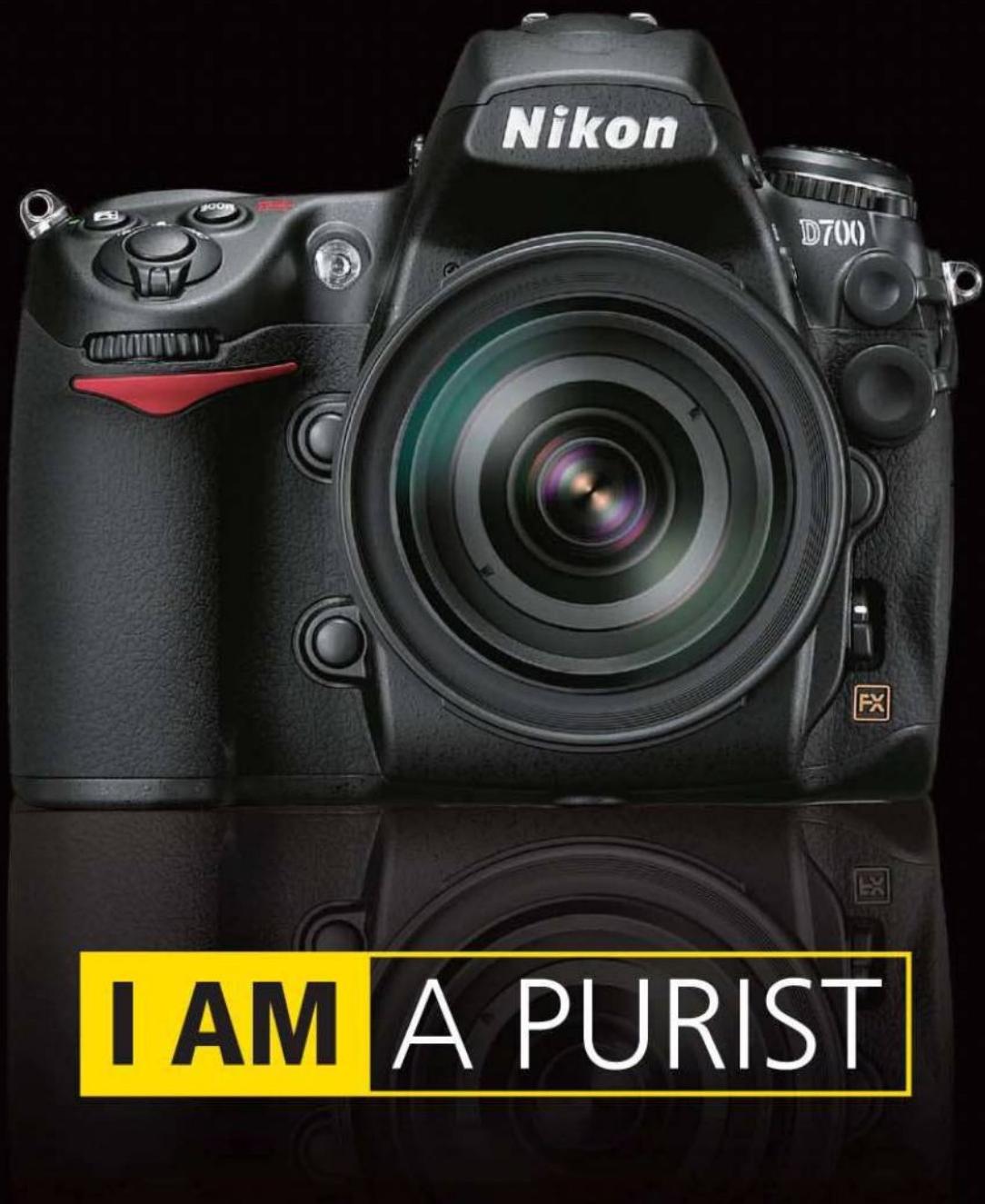
With a scanning resolution of 7600ppi, the Plustek OpticFilm 7600i SE film scanner promises a lot of power in an affordable package. Richard Sibley tries it out

58 ASK AP

Our experts answer your questions

61 CANON IXUS 210

Richard Sibley tests the stylish 14.1-million-pixel IXUS 210 with a huge 3.5in touchscreen and a host of great features



I AM A PURIST



FREE MB-D10 BATTERY GRIP

Buy a Nikon D700 and get a free MB-D10 battery grip.

Ergonomically designed for improved grip, includes an alternative shutter-release button, multi-selector and AF start buttons.

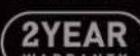
Increases the maximum frame advance rate from 5fps to 8fps.

Offer available from 1st May - 30th June (claims until 31st July).

Please visit www.nikon.co.uk/D700grip for terms and conditions.

I AM THE NIKON D700. I am small on the outside, big on the inside. I feature a 12.1 megapixel Nikon FX format CMOS sensor, 51-point auto focus system, Live View with auto focus, high definition 3 inch VGA LCD, integrated dust reduction system and built-in flash with 24mm lens coverage. I am a workaholic. Call 0800 230 220 or visit www.nikon.co.uk

For 2 year warranty on any camera and lens kit simply register your new Nikon purchase. Call 0800 408 5060 or visit www.nikon.co.uk/register



At the heart of the image



APNews

News | Analysis | Comment | PhotoDiary 22/5/10

I wouldn't usually bother making any comment about the TIPA awards, but this year I feel I must



Euro gongs questioned, page 7

Sony unveils interchangeable-lens cameras • Models due out in June

SONY ENTERS MIRRORLESS-SYSTEM CAMERA ARENA



SONY has taken its first steps into the mirrorless interchangeable-lens camera market with the launch of the NEX-5 and NEX-3.

Due to arrive in the UK in early to mid-June, the 14.2-million-pixel NEX-5 and NEX-3 each boast an Exmor APS HD CMOS sensor, Bionz image processor and a bayonet E-mount lens attachment.

An optional adapter (LA-EA1) will allow the use of Sony, Minolta and Konica Minolta AF lenses, although AF will not be possible. The adapter is expected to cost around £150 and be available at the same time as the cameras.

Targeted at photo enthusiasts and beginners alike, the cameras are primed to take on the growing market for interchangeable-lens compacts, spearheaded by the likes of Olympus, Panasonic and Samsung.

Sony is keen to trumpet the cameras' size advantage over DSLRs. The magnesium-bodied NEX-5 flagship, for example, weighs 287g and measures 24.2mm at its thinnest point (excluding grip and lens mount).

Accessibility for users was also key for developers. To aid handling, a control dial allows the photographer to preview depth of field changes 'live' on the 3in, 921,000-dot, adjustable-angle LCD screen. There is also a library of on-screen 'shooting tips'.

The NEX-5 features Full 1920x1080 AVCHD-format movie recording (activated via a dedicated movie-record button), while the NEX-3 shoots 1280x720-pixel MPEG4 videos.

Other features include a 25-point AF system, 49-segment metering, raw file recording, a top equivalent ISO sensitivity of 12,800 and up to seven frames per second shooting in 'speed priority' mode.

The cameras house a High Dynamic Range option and are designed to be able to record 3D-format images, using the Sweep Panorama mode, via a firmware upgrade due to be released in July.

This will allow the movies to be transferred (via an HDMI output cable) onto 3D-enabled televisions and viewed in 3D using special glasses. The 3D-format video will not be viewable on-camera.

Accessories will include an optical viewfinder (FDA-SV1), priced around £150. A dedicated hotshoe-mountable flash unit will be bundled with the camera.

To coincide with the launches, Sony has launched the Optical SteadyShot-enabled 18-55mm f/3.5-5.6 and 18-200mm f/3.5-6.3 zoom lenses (the latter priced £500-£600). A 16mm f/2.8 pancake lens (£200-£220), plus an Ultra Wide Converter (VCL-ECU1) and Fisheye converter (VCL-ECF1) will also be available.

The NEX-5 kit, with the 18-55mm lens, is due to cost £550-£600. We understand that the NEX-3 outfit with the same lens will retail for £450-£500.

The 18-200mm lens will also be out in a kit with NEX-5 only, although the price is not yet known.

We expect the Ultra Wide Converter and Fisheye converter to cost around £100 each.

The cameras will not be available body-only, says Sony.

PENTAX WILL NOT RULE OUT MIRRORLESS CAMERA

PENTAX engineers are continuing to pursue the possibility of launching a mirrorless interchangeable-lens camera, as the firm points to an 'exciting' few months ahead.

In a recent interview with AP, Pentax UK product co-ordinator Stephen Sanderson said Pentax's Japanese HQ has not ruled out the launch of such a camera at a future date.

He added: 'It's quite clear that we don't want to be seen as the same as everyone else. We would go down a different route.'

Sanderson said 2010 promises to be a big year for Pentax. He told us: 'We are looking to grow. We want to grow. It's going to be an exciting year. I think everybody will see a change in Pentax.'

However, Sanderson did not reveal details of what types of camera we can expect in the run up to the photokina show in Germany in September.

SNAP SHOTS

● A row erupted over a photograph of Conservative Leader David Cameron amid claims it was published in the *Daily Mirror* newspaper on election day without permission. The picture, splashed across the paper's front page, shows Cameron drinking with friends when he was a member of the Bullingdon Club while studying at Oxford University in 1987.

● UK consumers snapped up nearly 10% more interchangeable-lens digital compact cameras in March 2010 than they did the month before, latest figures show. Volume sales of mirrorless interchangeable-lens cameras reached 3,180 - a 9.3% rise on figures for February. This generated £1,647,212 in sales revenue. The total number of interchangeable-lens cameras sold in March, including DSLRs, fell 8% compared to the same month last year.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 19 May

EXHIBITION An Eye For The Sound by Tim Motion, until 4 June at The Richard Young Gallery, London W8 4LT. Tel: 0207 937 8911. Visit www.richardyounggallery.co.uk. **EXHIBITION** Bristol Through the Lens, until 19 May at The Photo Gallery, Bristol BS1 1RG. Visit www.thephototheory.org.uk.

Thursday 20 May

EXHIBITION Early Magnum draws on material from the famed agency's first ten years, until 22 May at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. Visit www.magnumphotos.com. **EXHIBITION** AOP Students Awards 2010, until 20 May at Association of Photographers, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-awards.com.

Friday 21 May

EXHIBITION Defining 'The Look' by Norman Parkinson, until 12 June at Chris Beetles Gallery, London SW1Y 6QB. Visit www.chrisbeetles.com.

EXHIBITION The Best Days of our lives by Graeme Webb, until end of June at Coach and Horses pub, 13 Greenwich Market St, Greenwich, London SE10 9HZ.



© NORMAN PARKINSON

Saturday 22 May

EXHIBITION Beatles to Bowie: the '60s exposed, until 5 September at Norwich Castle, Norfolk NR1 3JU. **EXHIBITION** Dorothy Bohm – vintage photographs on sale, until 26 June at Zoe Bingham Fine Art, near Russell Square Tube, London. Viewing by appointment. Tel: 07920 520 777. Visit www.zoebingham.com.

Sunday 23 May

EXHIBITION In Flight Through Time, a 30-year retrospective throughout May, at The First Light Gallery, East Sussex BN1 1HW. Tel: 01273 327 344. Visit www.firstlightclick.com. **EXHIBITION** England, My England by Chris Steele-Perkins, until 28 May at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Visit www.northumbria.ac.uk/universitygallery.

Monday 24 May

EXHIBITION Full Throttle by Bob Carlos Clarke, until 5 June at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** International Garden Photographer of the Year, until 26 September at Royal Botanic Gardens, Kew, Surrey TW9 3AB. Visit www.ipgto.com or www.kew.org.

Tuesday 25 May LATEST AP ON SALE

EXHIBITION Withnail & Me: The Encore, until 20 June at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk. **DON'T MISS** Chelsea Flower Show, until 29 May at Royal Hospital, Chelsea, London. Tel: 0844 338 7524. Visit www.rhs.org.uk/chelsea.

Japanese outline future for GXR system

RICOH'S 28-300MM SUPERZOOM DEBUT

RICOH has revealed full details of its new 28-300mm GXR-system camera unit and confirmed a UK price. The P10 28-300mm f/3.5-5.6 VC will cost a penny under £250 when it arrives in UK stores at the beginning of June, according to Keita Hashizume, manager for Ricoh's European camera business.

In a meeting with AP, Hashizume explained that the superzoom unit will be fitted with a 1/2.3in, ten-million-pixel, back-illuminated CMOS sensor. The new module is also equipped with a 1cm macro function and dynamic range double shot.

The sensor is the same unit as that used in the company's CX3 compact camera, but a new image-processing engine, Smooth Imaging Engine IV, should reduce noise levels when the sensor is used above ISO 800. The top ISO rating is 3200.

Capable of recording full-resolution (raw-format) bursts of up to 5fps, the P10 unit can also shoot 1280x720-pixel HD movies.

The VC in the name refers to Ricoh's sensor-shift image-stabilisation function that helps to compensate for the effects of camera shake.

Kazunobu Saiki, the outgoing general manager for Ricoh's European camera business, tells us that the lens unit will come pre-loaded with a firmware update for the GXR body.

'As soon as the lens unit is fitted to the body, a message will appear on the screen asking the user to update the body firmware. The firmware is already loaded in the lens unit, so the process is very simple and users will not have to download it to an SD card from the internet,' Saiki said.

At the meeting, Ricoh also confirmed that the A12 28mm f/2.5 wideangle fixed-



DANIEL DEMILLE

Keita Hashizume, manager for Ricoh's European camera business (right) with Kazunobu Saiki

focal-length lens unit will be arriving in the autumn. The lens has an actual focal length of about 18mm, but will act as a 28mm lens would on a 35mm sensor.

The lens will be paired with an APS-C CMOS sensor. Ricoh will also announce plans later this year for more lens units and modules for the GXR system.

Saiki tells us that, of all the concept units Ricoh has presented to the public (that will slide into the GXR body), the most popular have been a projector unit, a hard-drive storage unit and a sensor-only unit that allows non-Ricoh lenses to be mounted to it.

Further ideas include a remotely controlled lens unit that will be connected to the camera body via a cable for photographing in difficult places, a wirelessly controlled underwater unit, a printer unit and a GPS unit.

In recognition of the company's core business interests, Saiki also showed us a dummy photocopying unit, but added that commercialisation of this particular product is a slender possibility.

Canon set to debut CanoScan 9000F flatbed

CANON LAUNCHES SCANNER



CANON is set to launch the CanoScan 9000F, an A4 flatbed scanner boasting a resolution of 9600x9600ppi.

The scanner features a 48-bit colour depth delivering 'exceptionally accurate colour rendition', claims the firm.

It includes an adapter for scanning a 12-frame strip of 35mm negatives or four 35mm mounted slides. It also accepts 120-format images (max 6x22cm).

The kit, out in June priced £229, will include Adobe Photoshop Elements software.

SNAP SHOTS

● A royal photographer has been accused of digitally manipulating images of Prince Felipe of Spain for official portraits. Dany Virgili faces claims that he superimposed the same image of the prince's head on three separate portraits showing him wearing different uniforms. Newspaper *El Mundo* suspected the same face had been used in all three publicity pictures after closely examining all three together. Virgili and the country's royal palace deny Photoshop was used to manipulate the pictures.

● Free Aperture software workshops are taking place at Apple's flagship store in Regent Street, London, during May. Hosted by photographer Denis O'Regan, the events take place on 17, 24 and 31 May, from 3-5pm. For details visit www.apple.com/uk/retail/regentstreet.

● Manfrotto has launched a series of promotions that run until 31 July 2010. Customers can claim £20 cashback on a 190XPROB tripod, plus a free Manfrotto 234 or 234RC monopod tilt head when they buy selected monopods. For full details call 01293 583 300 or visit www.manfrottodistribution.co.uk.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Are these European gongs really all they are cracked up to be?

TIPA AWARDS VALUE QUESTIONED



THE TECHNICAL Image Press Association (TIPA) has named its best camera gear amid concerns from *Amateur Photographer* that the annual awards are worthless (see AP comment, right).

One of this year's winners was Adobe Photoshop CS5, which was only announced ten days before the results were announced and is not yet available, leading AP to question the value of the awards.

The awards are voted for by publications across Europe. AP does not belong to TIPA.

Canon's EOS 7D was named Best Expert DSLR, the Pentax K-x the Best Entry-level DSLR and Leica's M9 the Best Prestige Camera. The Nikon D3S won the title of Best Professional DSLR camera.

Meanwhile, the Olympus Pen E-PL1 triumphed in the Entry-level Compact System Camera category. Fujifilm's FinePix HS10 won honours for the Best Superzoom Camera, the Casio Exilim EX-G1 topped the category for Best Rugged Compact Camera and Panasonic's Lumix DMC-G2 was voted the Best Advanced Compact System Camera. The award for Best Compact Camera went to Sony's Cyber-shot DSC-HX5V.

I wouldn't usually bother making any comment about the TIPA awards, but this year I feel I must. I'm not commenting because TIPA is a rival association to the one AP belongs to (EISA), or that rival UK magazines belong to TIPA, but because I'm annoyed that TIPA seems intent on devaluing product awards in general.

I appreciate there is often a feeling among some readers that somehow manufacturers are able to influence the nominations and choices of winning products in our own AP Product Awards with promises of advertising and incentives, and cynics will always speak with the waft of corruption beneath their nostrils when any product awards programme is discussed. Yet announcing that a particular product is the best of its type before it could have been used or tested properly does not help. I really wonder how well TIPA members have tested anything that has been awarded this year, when it is clear that two of those products could not possibly have been examined to any decent extent.

The first finished model of the Panasonic Lumix DMC-G2 available in the UK only arrived in the AP office in mid-April, with the firmware only just updated, and Adobe's Photoshop CS5, while pre-disclosed to us some time ago, was not available as a final version for testing, either. In both

AP COMMENT

Damien Demolder
Editor



cases each product appears great on paper, but one can hardly say either is the best in its class unless it is tested thoroughly. Even if a good solid model of the G2 were available when the awards were decided, that could demonstrate exactly what consumers will buy themselves, I wonder how many of the 29 TIPA members got to use it. It is important to remember that product awards are for the benefit of consumers rather than for the good of manufacturers.

When we decide our AP Awards, the choices are made on the basis of which have been the best products tested within the past 12 months. Maybe the majority of TIPA members have tested finished versions of all these products so they can testify to their readers, and to the European camera-buying public, that they fully understand exactly how these products perform. If they haven't, they are damaging the trust of consumers in any awards programme, and they are failing in their duty as magazines to direct their readers with honesty and integrity. I sincerely hope I am wrong.

Instant camera giant defends launch of Polaroid 300

POLAROID UNDER FIRE OVER NEW CAMERA



POLAROID insists that its recently announced Polaroid 300 instant film camera is the first of a number of analogue models it plans to launch in the coming months. The firm was responding to an accusation that it is 'twisting its story' about the cameras it plans to introduce this year.

Polaroid had angered management at the Impossible Project after revealing the Polaroid 300 (News, AP 15 May), an instant camera that produces business card-sized prints, based on a Fujifilm Instax mini camera. Developed in partnership with Fuji, it does not use traditional Polaroid 600 film.

Impossible BV, which recently started making traditional instant film using Polaroid's production plant in Amsterdam,

the Netherlands, had expected Polaroid to launch a new version of the Polaroid 1000 camera, which accepts 600-format film. The 1000 model was showcased at the Consumer Electronics Show in January.

A spokeswoman for Impossible BV told us: 'The management of the Impossible Project finds this confusing and clearly wants to state that the Polaroid 300 is not the camera that has been announced in Polaroid's press release from 7 January 2010.'

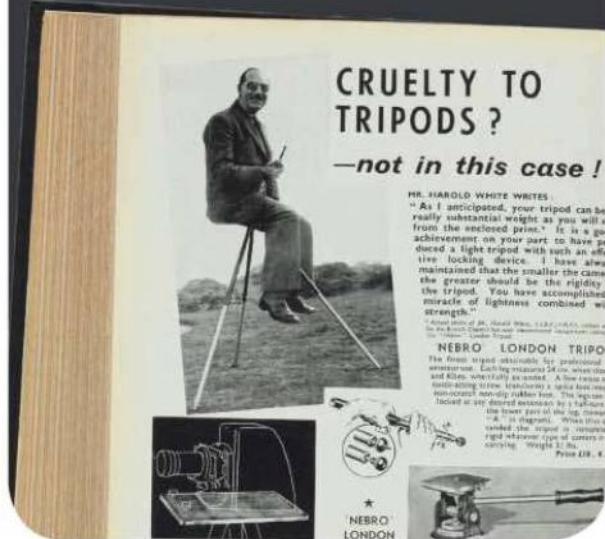
Impossible BV has also accused Polaroid of leaving it in the dark about cameras it plans to launch.

A Polaroid spokesperson told us: 'The launch of the Polaroid 300 is only the beginning of the Polaroid Movement marking the return of instant photography...'

AP
THIS
WEEK
IN...

1948

A curious image appeared in an advertisement in AP's issue dated 26 May 1948. Headlined *Cruelty to tripods?* - not in this case, the ad showed a rather jolly-looking Harold White FRPS demonstrating how a Nebro London tripod was able to bear 'really substantial weight'. Harold had sent a letter of congratulation - plus the said photo - to tripod supplier Neville Brown & Co Ltd. 'You have accomplished a miracle of lightness combined with strength,' wrote Harold. Note: Members of AP's technical team say they have no plans to introduce such a criterion for future tests.



CLUB NEWS

Club news from around the country

ONGAR PHOTOGRAPHIC CLUB

The club will host its annual exhibition on 22 May (9am-4pm) at Budworth Hall, Ongar, Essex. Members meet on alternate Tuesdays at St Martin's Church Rooms, Castle St, Ongar, Essex. Visit www.ongarphotoclub.co.uk.

THE PRACTICAL PHOTOGRAPHIC GROUP

The group is holding an exhibition at Sidcup Library from 22 May-4 June. The library can be found at Hadlow Road Sidcup, Kent DA14 4AQ. To contact the group call 01322 438 038.

MUMBLES AND WEST CROSS PHOTOGRAPHIC SOCIETY

The society stages an exhibition of members' prints at Oystermouth Castle, Mumbles, Swansea, South Wales, until the end of May. Visit www.mwxphotosoc.org.uk.

SNAP SHOTS

● Photographs taken by, or featuring someone with, a learning disability are being sought for a competition organised by the charity Mencap. The annual contest, called Snap, is split into the following categories: Active together, Watching the Action, Local Life, Sporting Hero, Olympics and Getting Out. The closing date is 21 June 2010. Visit www.mencap.org.uk/snap for more details.

● Photo printers are helping police crack crime in Japan, according to Sony. Japan's national police department has rolled out more than 6,000 Sony SnapLab digital photo printers, using them as 'on-location photo labs'. The printers are being used by the Photo Section Identification Division to print out photos on the spot for use as supporting evidence.

Top prize of £1,000 up for grabs 2010 ASTRONOMY COMPETITION LAUNCHED



A GLOBAL search is underway to find the 2010 Astronomy Photographer of the Year.

Open to both amateur and professional photographers, the Astronomy Photographer of the Year competition features four categories: Earth and Space, Our Solar System, Deep Space and Young Astronomy Photographer of the Year.

There will also be two special prizes, People and Space, and Best Newcomer, with the Best Newcomer prize awarded to the best photo by an amateur who has taken up astrophotography in the past year but not entered the competition before.

Last year's inaugural competition was won by British photographer Martin Pugh.

Dr Marek Kukula, an astronomer at the Royal Observatory in Greenwich, said: 'We were blown away by the quality of the entries in 2009. This year we would like to capitalise on this enthusiasm and talent, and hopefully we'll see more entries, especially for the Young Photographer category.'

The winner will bag £1,000 in prize money, while category winners will receive £250.

The closing date for entries is 16 July 2010 and the best shots will go on show at the Royal Observatory in Greenwich, London SE10, from 10 September 2010-9 January 2011. For details visit www.flickr.com/groups/astrophoto.

Free online training sessions ONLINE SEMINARS GO LIVE

PHOTOGRAPHERS and videographers are sharing their techniques in a series of free online training sessions.

'The Manfrotto School of Excellence is an online tutorial platform that will allow users to log on and access the experience and know-how of the world's most famous photographers and videographers,' said a Manfrotto spokesman.

The tutorials are presented in video or 'editorial' format, with each 'seminar' lasting 30-45 minutes. Subjects covered include portraits, still life, news photo/videography and documentaries.

'The platform will offer a series of free training sessions of varying difficulty (from beginner to advanced level), designed to add to the

knowledge of all enthusiasts, amateurs and professionals alike,' claimed Manfrotto.

'It is just the thing for those wishing to take their skills to the next level and satisfy demanding customer expectations, or for hobbyists who want to pick up some tips to implement in their own creative world.'

For details visit www.manfrottoschoolofexcellence.com or call 01293 583 300.



FREE PHOTO EVENT!



PARKCameras

KEEPING YOU IN THE PICTURE

Saturday 5th June 8:45am - 5:45pm

www.PARKCAMERAS.COM/IMAGING-FESTIVAL

**Join us at our
showroom, for the
biggest photo event
we have ever held!!**

To many an ideal Summer consist of two elements – fantastic weather and exciting festivals. This year at Park Cameras we are looking to create our very own carnival atmosphere with our first Imaging Festival, taking place on **Saturday 5th June 2010** and everyone is invited!

Building upon successful events in both 2008 and 2009 we are confident that our Imaging Festival in 2010 will be our biggest and best event to date – take a look at what we have planned and we are sure that you will agree that this will be a date not to be missed...

Representatives from over 50 of the worlds
leading imaging brands instore

The very latest in imaging &
audio visual products

Unrepeatable pricing on the very latest
'must have' photographic equipment

Promotions, Cash Backs,
discounts and free prize draws

Free 'bite size' School of Photography
photographic courses with professional
photographers Jon Gray and John Clements



The chance to purchase the quite
stunning Panasonic DMC-G2*

....and much, much more!!

FREE PRIZE DRAW

Have the chance to
win a superb Canon
PowerShot S90!!



1/2 PRICE SENSOR CLEAN*

*1 Per Cust. T&Cs apply - see web for details



PARKCameras

KEEPING YOU IN THE PICTURE



.com



www.ParkCameras.com/AP



01444 23 70 60

*Availability of the prize draw & www.Journal-Plaza.net

APReview

The latest photography books, exhibitions and websites. By Jeff Meyer

© ALISTAIR BERG



BOOK

Dreams & Goals

The World Cup & World Football 1990-2010

By Alistair Berg, Dewi Lewis Media, hardback, 288 pages, £30, ISBN 9781905928064



THE WORLD CUP is upon us once again, and amid all the glitz and hype it's easy to forget what the world's most popular game means to its far-flung fans. As Alistair Berg shows us in this brilliant volume, for some it is pride, for others a sense of community, a pastime, a profession, an obsession and even a way out. Berg pulls together some 300 images of people

enjoying their favourite sport from more than 50 countries worldwide. Although he spends plenty of time on the pitch, he also takes us to the games played barefoot in the streets. This is very much a study of the game from the fans' perspective. One doesn't often think of sports and documentary photography in the same breath, but Berg's keen eye and creative compositions make this a most unusual edition in its genre.

www.nojobwilltravel.co.uk



THE INTRODUCTION is rather annoying as you read it from your desk in your cubicle in your air-conditioned glass office in the middle of dreary London. Nina Alton and her boyfriend Charlie, tired of the London rat race, quit their jobs and embarked on a year-long expedition through 44 countries armed with a Canon EOS 1000D and a Canon IXUS with underwater housing. Their website, which they update from the road, serves as a sort of travelogue and photo album of their adventures.

It may seem a little self-indulgent to expect others to follow your year-long holiday, but you'll find yourself religiously sifting through their images across 36 galleries so far. Having shot 24,000 pictures and counting, not every image is fantastic, of course, but they are interesting – particularly the series showing their preparations. Other site features track their route across the map, with miles, altitude, and so on in a series of graphs and charts.

Two screenshots of the website 'No Job Will Travel'. The top screenshot shows a gallery of images with a landscape photo in the center. The bottom screenshot shows a map of the world with various routes and locations marked.

WEBSITE

Art of the Formula 1 Race Car

By James Mann

Motorbooks, hardback, 208 pages, £30, ISBN 978-0-7603-3731-8



IN CONTRAST

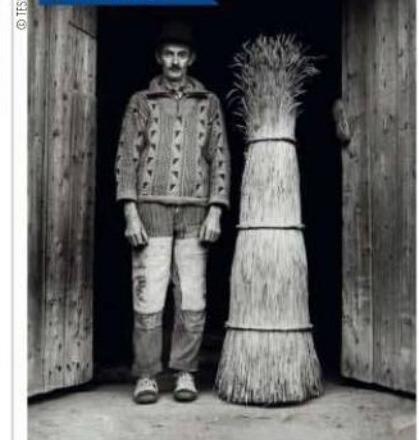
to Alistair Berg's

book (left), James Mann's profile of motorsport's Formula 1 cars eschews the grittiness of the streets for a more sparkling study of its racecars's sleek

© JAMES MANN

© TESSA TRAEGER

EXHIBITION



Voices of the Vivarais

Tessa Traeger, 28 May-26 June.

Purdy Hicks Gallery, 65 Hopton Street, London SE1 9GZ. Tel: 0207 401 9229

TESSA Traeger's exhibition is a subtle, thoughtful look at the way of life of the farming communities of the Vivarais region of France. This collection of 50 silver-gelatin prints was 15 years in the making and aims to show how this simple way of life is under threat from EU directives and cultural change. Shot with a plate camera and wet negatives, Traeger wanted her equipment to reflect the 19th century world in which the people of the Vivarais live, a society where to spend money is shameful and the only thing they'd change are the anxieties of failing crops. Traeger's subtly beautiful images should be seen in person.

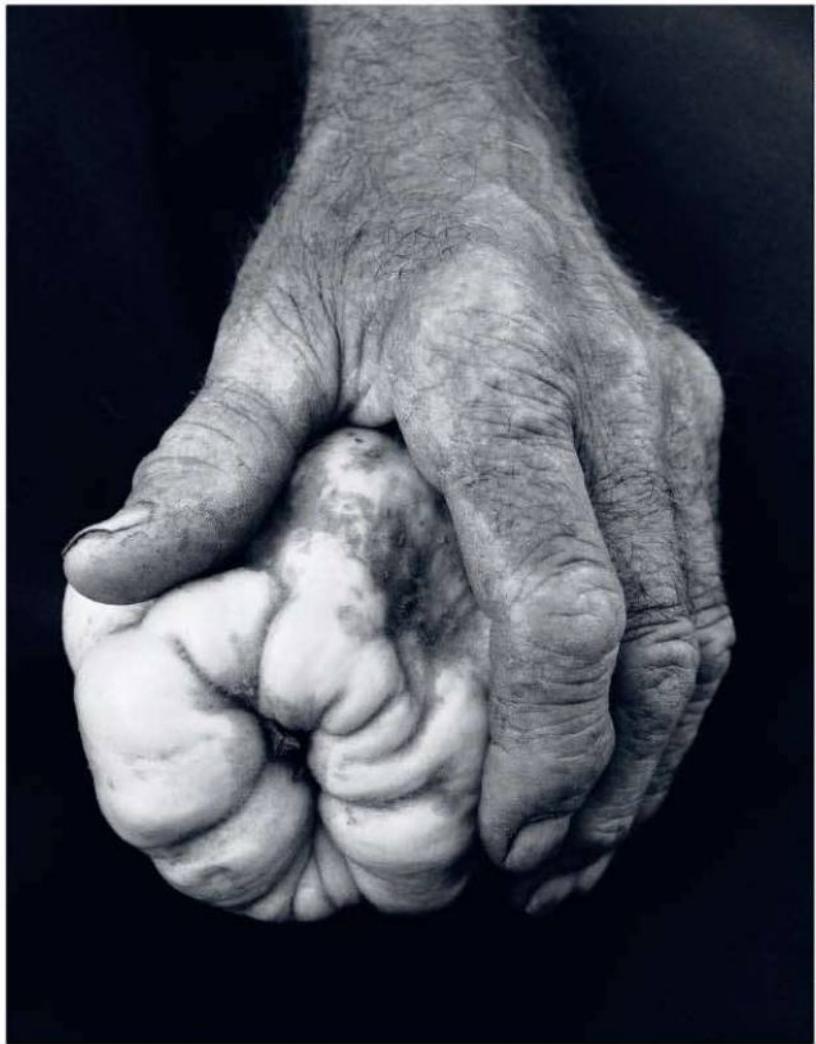
and lustrous form. Set against stark black backgrounds, Mann explores every angle of these machines, from close-ups of spiralling wires to overhead views. Many times the cars are quite cleverly almost eclipsed by shadow, with just the carefully lit outline of their shape visible.

The pictures seem to leap off the page, and they really are quite different from the motorsport images we are used to seeing. However, with such a close study of the nuances of each make and model of car you will probably need



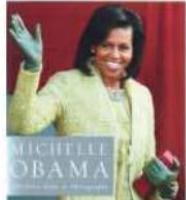
BOOK

to be a fan of Formula 1 to keep your interest piqued all the way through. With that caveat in mind, add an extra star to this review if you're a Formula 1 fanatic.



CONDENSED READING

A round-up of the latest photography books on the market



● THE GADGET SCIENTIST

Guide to Using Your Digital Camera, By Mark Burton, £12.99

This small, unassuming book is simplistic in approach, but that's not always a bad thing. Aimed at compact camera users and people more interested in shooting the family at Christmas than the Old Man of Stor, each page addresses a new function or common problem. On the left is a 'bad' picture illustrating the problem and why it happened. On the right is a 'good' picture and text on how to fix it. ● **LLWYBR**

ARFORDIR Ceredigion Coastal Path

By Phil Jones, £19.99

No, we didn't spill water on the keyboard, but what this location lacks in vowels it makes up for with deep blue skies, stunning greenery and coastline scenery. Jones's images are beautiful, yet informative of the place. It's a location book that actually makes you want to visit – how about that! Look for Phil's profile of the path in this week's *Insider Knowledge* on page 21. ● **MICHELLE OBAMA**

The First Lady in Photographs

By Deborah Willis and Emily

Bernard, £18.99 What is the

point of this book? To capitalise on the American First Lady's popularity, of course. However, as this collection is almost entirely made up of stills from campaign performances, there's no depth or better understanding of Michelle Obama. It just feels hollow and cynical. ● **TIGER: LORD OF THE JUNGLE**

By Alain Pons & François Moutou,

£14.99 Photographer Pons joins vet Moutou in a study of the current state of tigers. The images are fine, if not spectacular, and the text is interesting. Ultimately, though, it feels like it was designed and self-published at PhotoBox – which isn't a bad thing, it just has a basic feel.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

LIVING IN THE PAST

After reading Alan Carpenter's *Backchat* in AP 24 April, I feel compelled to comment. Why do photographers like Alan constantly feel the need to battle with archaic technology in the hope that they'll look like real photographers? He describes, quite proudly, using his Kodak Retinette 1A with its vague focusing scale and limited shutter speeds. For goodness sake, Alan, bring yourself up to date, man! Nobody uses those cameras any more. I'm a Retinette 1B man myself: built-in lightmeter, 1/500sec shutter, proper late-1960s camera smell – check me out. Ronan Cantwell, East Lothian

Quite, Ronan. I'm right behind you – *Damien Demolder*

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

A LONG WAIT

Like Paul Newman (*Letters*, AP 8 May), I've been waiting since the dawn of digital photography for a compact camera that would match decent 35mm film compacts. I moved to digital imaging as soon as the Nikon D70 appeared, but digital compacts are still a poor shadow of the best of the film era. I've owned several, and have the mental scars to prove it.

Ricoh has come closest with the GX200. Ergonomically, it is almost perfect, it has manual features aplenty and raw support. I love using it. Yet inside lurks a teeny, weeny 12MP sensor conspiring against me. Plus, the camera is locked to ISO 64.

Why, a decade into the digital era, are we still waiting for mainstream compacts for the keen amateur market? The Sigma compacts were an attempt, but ergonomically not perfect, while a Micro Four Thirds camera is too big. And a £1,400 Leica with poor AF? Eh, no thanks. I want a real pocket camera: a digital Olympus XA (but OK, a little bigger, if necessary). Is it really that difficult or costly to produce? Or am I deluding myself that there's market for serious fixed-lens compact cameras? **John Killeen, via email**

The market is there all right, but it is waiting for the camera to fill it – *Damien Demolder, Editor*



What The Duck



TAKE YOUR TIME

Regarding Jonathan Reid's letter about shooting excessive amounts of pictures (AP 8 May), since turning to digital imaging I often return home after a shoot and find myself deleting hundreds of dud images. In my film days I used to think through every shot before tripping the shutter, and my ratio of successful shots was way higher than I achieve shooting digital. Now, I work by restricting myself to 36 shots, as in my film days, and refrain from checking the images on the monitor. It's a useful exercise in retrieving lost skills such as estimating when – or indeed why – a picture might fail.

Naturally, anyone out to earn money from their work will stick to shooting hundreds of images 'just to make sure'. But for myself, I'd sooner end up with three pictures worth printing than 300 suitable only for binning!

Tom Cave, Tyne & Wear

PRE-ELECTION FEVER

Even allowing his status as Parliament's officially appointed election photographer, I wonder if Simon Roberts managed to escape police intervention while taking pictures – especially as he used an Ebony 45S (5x4in) camera (News, AP 1 May). You can't blend into the crowd with one of those.

Eighteen months ago, I spotted a well-known MP who was visiting my area. He was sitting outside a restaurant having a coffee. I was 50 yards or so away, so I tried to take a photo of him with my superzoom compact. As I framed my shot, the MP looked across and whispered something to one of his security team, who hurried over to me and in expletive-ridden sentences told me not to take pictures. I explained that the MP in question represented the party I'd always supported, and that I was a fan, but it cut no ice. Neither did my request to speak to the MP and explain my harmless actions. A police officer present at the scene also decided it would be best if I moved on. Of course, this was before the recent election fever, so I imagine that same MP's response to the camera lately has been significantly more obliging.

I hope Simon Roberts got the public's support in his request for photos to aid his own election project. Or will we perhaps be reading via AP's news pages of those who came to grief for having the gall to attempt that once most simple of tasks: taking pictures in public!

Andy Rice, Tyne & Wear

I hope your ex-favourite MP is now an ex-MP – *Damien Demolder, Editor*

BIG CAMERAS, SMALL HANDS

Over the years I've noticed that in camera tests the camera's aesthetics are often called into question. For example, if a tester finds that a camera is too small in his or her hands, then the camera gets marked down, but I find this unfair and biased. Being a female photographer and, having felt the brunt of the male-biased discipline of photography over the past couple of years at Focus in Birmingham, I do not feel it is

INSPIRING INSECTS

Thanks for a great article on focus stacking in AP 17 April. I have tried macro photography before, but I have always felt limited by the shallow depth of field. However, inspired by David Vennings' insect photos, I ordered a set of bellows on eBay for £25. I tried it with a few of my lenses and settled on the Canon EF 50mm f/1.4. Keen to photograph any insect I could find, I settled on a rather dusty wasp, which had been lying dead in my garage for a week or so. I set up the bellows on the tripod and manually turned the focus ring for each of the 40 shots. The result is below, and while no match for David Vennings' images it's not bad for a first go. I used a Canon EOS 7D, 50mm lens, 4secs at f/8, ISO 100 and halogen desk lamp.

For anyone else wanting to try the technique, here are a few points that I thought were missing from the article:

- You can use one of your existing lenses (and Canon users can use the depth of field preview button to trick the lens into staying at a certain aperture)
- A £25 set of bellows from eBay works just fine
- You don't need a special rig; small turns of the focus ring give plenty of control
- If you already have Photoshop CS4, you don't need any other software (plus, there are plenty of CS4 focus-stacking tutorials available on the internet)

Thanks again for a very inspiring article. I look forward to trying it out on another unfortunate insect. **David Stephenson, Bristol**



DAVID STEPHENSON

appropriate, necessary, acceptable or equal for a male tester to state that a camera is marked down because it does not fit his fist. I am sure it is easy for you to put an outline of the tester's hand on the results page that will serve as a guideline for female photographers who probably have a smaller palm and fist. It will give a real impression of the size of the tester's hand in relation to the camera. **Bev Ward, via email**

Normally, we comment on whether the camera feels large or not and say that it could be fine for those with smaller or larger hands. Personally, I usually say I have large hands for my size and gender – *Angela Nicholson, technical editor*

KEEP AN OPEN MIND

I frequently applaud Roger Hicks for his deliberate goading of the reader with a controversial headline, but his article in AP 1 May bordered on the bigoted. 'I don't like opera' is analogous to saying I don't like violins – or to quote a photographic parallel, I don't like portraits or landscapes. To damn a whole musical genre because, quite probably, he hasn't heard an opera he likes is too closed-minded to grace your pages.

Or perhaps he doesn't like music, or sculpture, or fine art either.

Let's not discourage Roger from the wilder side of his opinion, but let us encourage a slightly more open mind.

Laurence Greetham, via email

I shall ask him to be more careful with the tenor of his articles in future, and to conduct himself a little better. I warn you, though, I don't suppose I'll have much Gluck – *Damien Demolder, Editor*



BACK CHAT

'He takes snaps, you are a photographer, I create images.' Which are you? asks Eain Scott

DOES it matter what we call ourselves? I think it does, because of what each term implies. In the case above the implication is that the 'snapper' is not really serious about the activity and so the product holds less interest. Let us leave the term 'photographer' aside for a moment and look at the last category. In my view, the 'creator of images' is suggesting that his or her work is somehow on a higher plane, that it takes more effort, more skill and is maybe even 'art'.

It is this word 'image' that is the culprit. Even among the least pretentious of photographers (and that includes those who write for this magazine), it is creeping into current usage as a substitute for the perfectly adequate word 'photograph'.

The relevant definition of 'image' is 'the imitation of an object's external form'. Note that the medium used is never specified. It could be the smiley face scraped in the dust on the back of a truck, Michelangelo's David hacked out of marble or a landscape rendered electronically on your monitor. All are images – but only one is a photograph, a representation made by light on a sensitised surface.

Why does the word 'image' have this more weighty connotation in our minds? The second commandment Moses allegedly brought down from the mountain goes something like this: 'Thou shalt not make unto thee any graven image, or any likeness of any thing'. Of course, no reader of *Amateur Photographer* pays the slightest heed to it – fortunately for camera manufacturers! But that word 'image' is serious and, especially when linked in with that weird word 'graven', sounds really naughty. Perhaps by using the term we are getting some kind of extra pleasure in flouting a taboo held deeply in our memories. No, that is surely too fanciful – it must be something else.

Could it be that the increasing use of the term 'image' has coincided with the recent explosion in digital photography, as people became uneasy with the fact that what they had photographed was being viewed ephemeral on a screen rather than more permanently on paper? However, the temporary screening of photographs is not new. The public lecture and slide show were once very popular, but were always termed photographic slides as far as I am aware.

No, the answer has to be fashion. Someone uses a term (perhaps mistakenly) and someone else hears it and thinks, 'Oh, that's cool!' (another word that grates). Then he or she uses it in turn and so it goes... My wife maintains that language changes, that I am pedantic, an old fogey, and that I will have to learn to accept it. Perhaps she is right. But does that mean the day will come when I will have to renew my subscription to *Amateur Imager*?

SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.



● Available for Sigma,
Canon, Nikon, Sony, and
Pentax cameras

Matched lens hood and fitted
padded case included.

SIGMA 24-70^{mm} F2.8 IF EX DG HSM FOR DIGITAL

Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Herts. AL7 1 EW. Tel: 01707 329 999 Fax: 01707 327 822
www.sigma-imaging-uk.com E-mail: sales@sigma-imaging-uk.com

www.WorldMags.net & www.Journal-Plaza.net

AndyRouse@AP

Thoughts from a wildlife
photographer's world

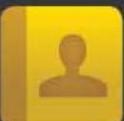


A MEMBER of the passerine sub-order of birds (which includes sparrows, blackbirds, finches and so on), the dipper is short-tailed, small and stocky with a white throat. It measures about 18cm in length.

The dipper is closely associated with swift-running rivers and streams, and it is often assumed that its name is derived from the remarkable way it feeds – diving into or running quickly in and out of the water in pursuit of aquatic larvae, small fish and freshwater shrimps. However, it is really named after its habit of bobbing up and down on a rock perch while cocking its tail.

Highly territorial, the dipper's song resembles that of the wren (another passerine), being loud, bubbling and musical. Its flight is low and 'whirring'.

It is not classified in the UK as a threatened species, and the RSPB broadly estimates the breeding population as between 6,800 and 20,000 pairs. These can be found mainly in upland areas of England, Scotland and Wales, but also along low-lying rivers in the West Country.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.



© ANDY ROUSE

Tracking down a beautiful bird

TAKING A DIPPER



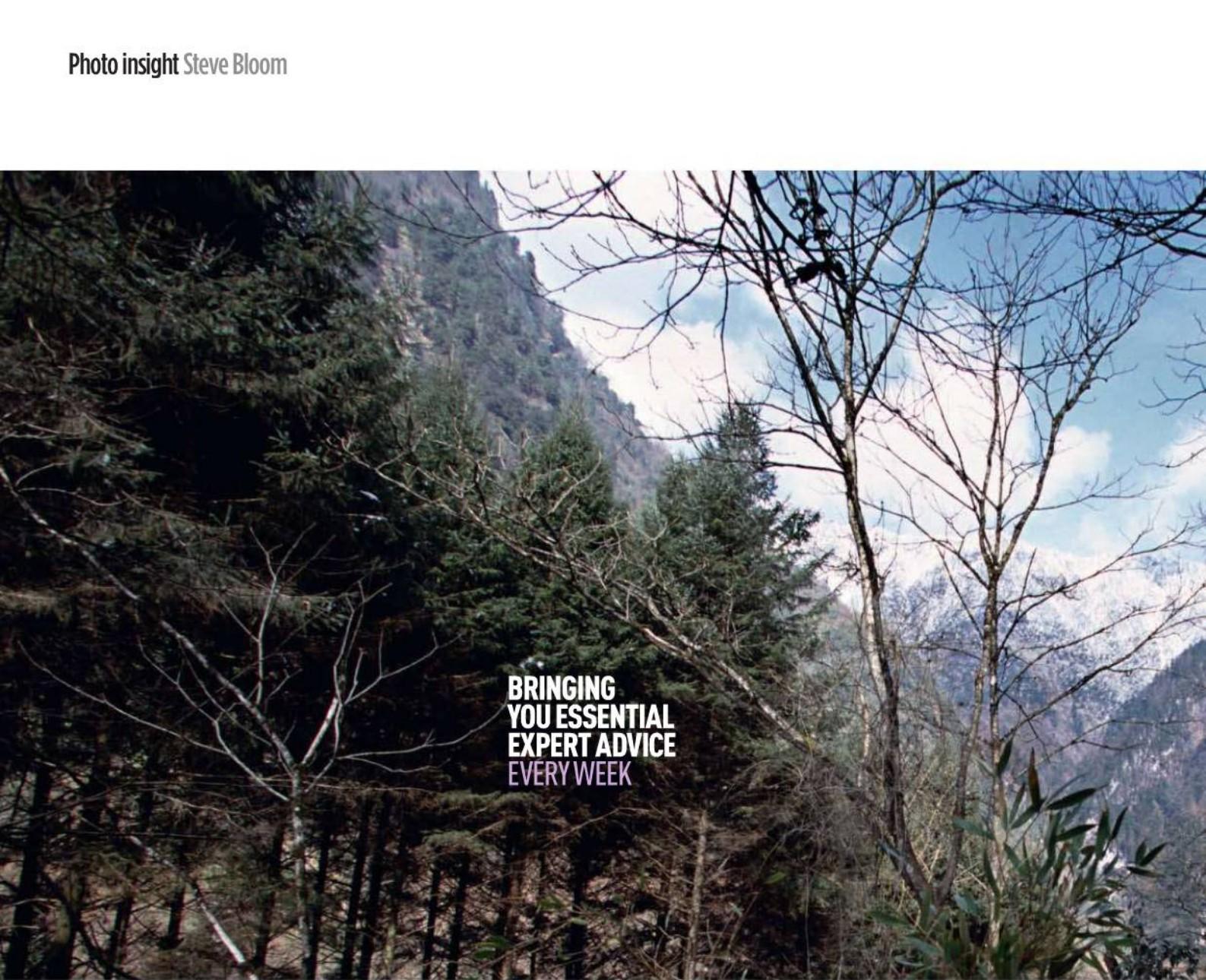
THE FATHER and son looked at me as if they had seen a ghost. I stared back, wondering what was wrong. After all, it's quite normal to see a grown man dressed in a camouflage cape sitting in the water with his wellies, isn't it? Well it is when you photograph dippers.

If you had asked me a year ago if I wanted to photograph dippers I would have said no. On the outside they are seemingly nondescript little chaps, with the white chest their only apparently attractive feature. However, looks can be deceptive as the dipper is quite a beautiful little bird, with a reddish tinge to the feathers and a quirky knack of 'dipping' up and down. The greatest attraction for me, though, is the habitat in which the dipper lives – fast-flowing streams, which offer a wealth of creative possibilities. There is also the fieldcraft element, as dippers are very difficult to photograph. Put all these factors together and you can see why I was sitting on the riverbank looking like Rambo's ghost.

I was a 'dipper virgin' this year, and the first thing I learnt about dippers is that they fiercely

defend their territory. This means that once you see a dipper flying, you can assume that you are in the territory so the next step is to find its favourite perching rock. Since I started my dipper season quite late, I skipped this phase and went straight to the nest. Dippers are shy birds and nest photography requires care to avoid disturbance. It is unlikely once they have young that they will abandon them, but the parents have stress enough without me adding to it. Luckily, the nest I found was on top of a small waterfall and they tended to perch around at the bottom before feeding the young so I could fill my creative boots and satisfy my ethical side, too.

Now, I expect you know by now that I strive for something different all the time. The average dipper picture shows the bird on a rock against a black background, which is something I wanted to avoid at all costs. So, after many hours sitting by the river watching dipper behaviour, an idea for a shot started to form. I would take a leaf from a landscape photographer's book and use a slow shutter speed of 1/5sec to blur the water around the dipper. Brilliant idea! Hang on, what does a dipper do best? Oh yes, it dips. However, it might be the fidget of the bird world, but just occasionally it does sit absolutely still. So I tried it, and many images later I managed to get this one that has the dipper sharp and the water blurred behind. Rambo's ghost strikes again! **AP**



BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT



STEVE BLOOM

The world's leading wildlife photographer is bringing his expertise to AP. Steve has written dozens of books on wildlife photography

Steve Bloom explains how he battled contrasty light and merged two exposures to create this emotive panorama of a panda in China

I TOOK this image in Sichuan Province, China, a region renowned for giant pandas. It is home to around 30% of the world panda population and there are several breeding centres in the area. I took this shot at the Wolong panda-breeding centre in the Wolong National Nature Reserve. A couple of years ago a major earthquake in China destroyed much of the Wolong breeding centre and the pandas had to be relocated to a new site.

I had considered photographing pandas

in the wild, but I knew there would be good opportunities to capture memorable animal portraits at the reserve. In this way, I wouldn't risk harassing the pandas.

Many animal habitats are being destroyed by human activity, but rather than show the devastation I prefer to capture the beauty of what we have and remind people what we've got to lose. I made special arrangements with the staff to go on foot to areas where I could photograph the pandas up close. This involved clambering up part of a mountain to track them down. The pandas are not wild, but the enclosures are expansive so you do have to look carefully to see them. It was extremely steep and I was lying down, taking care to keep my camera steady and not tumble down the slope at the same time. I find it helpful to make a 'V' shape by pulling your arms close to your body rather than holding the camera away from your body. This gives you more stability. It's also helpful to breathe slowly and not become flustered as this will make it difficult to keep the camera still and result in blurred images. All these things sound obvious, and they're not rocket science, but it's easy to forget the little things when you've spotted the perfect scene and are hurrying to take a picture.

It was the middle of winter and you

can make out the snow on the rock on the right-hand side. The mountains in the distance are also dusted with snow. I wanted to show the panda's setting to convey something of its environment. I decided to shoot in landscape format and include as much of the surroundings as possible. I felt a panoramic shot would enable me to do this.

My eye kept darting from the panda to the surroundings and back again. Frustratingly, I didn't have my panoramic camera with me, so I decided to combine two exposures to show the full breadth of this magnificent scene. I photographed the panda and then moved my camera to the left and took a picture of the surroundings. Combing the images was a process of overlaying the two exposures afterwards (see Talking technique, right). Combining more than one image to create a panoramic is more akin to how the human eye 'sees'. When we survey a scene, we are constantly taking in information around us and a panoramic image is one way of imitating this.

The scene was quite dark due to the dense undergrowth, which limited the amount of available light. I used my Canon EOS-1N and 16-35mm lens with Fujichrome Provia 100 film, which I push-processed by setting



© STEVE BLOOM

'I used to get angry and frustrated and stew over the images I thought I should have captured'

my camera to 200, which is a 'push' of one stop. The film is then overdeveloped at the developing stage to compensate for the underexposure. 'Uprating' the film and later push-processing it in this way enabled me to stop down to give extra depth of field so I could show the background more clearly. I was also able to use a faster shutter speed and so ensure the panda was sharp. This was particularly important since I was handholding my camera.

Pandas are tough animals to photograph. Their white faces and black eyes cause the camera to struggle when trying to expose. Getting a correct exposure is a question of trial and error, and in many of the shots I found the black was too black or the white too white. As I was shooting film, ultimately I didn't know if I'd got a successful exposure but I used my best assessment of the light at the time, opting for an average exposure, and trusted I'd got it right. You can always

pull back some detail using dodging and burning on the computer later if you need to. I always pay particular attention to an animal's eyes, brightening them a little to make them sparkle.

The panda knew I was there, but it didn't seem bothered by my presence. I'm no Doctor Dolittle, but it's important to emit the right vibes so the animal doesn't feel threatened. Body language is key – not making any sudden movements or moving too quickly. Yet there comes a point when you have to stop thinking, analysing and composing and just press the shutter, otherwise you'll never take the shot.

When I was starting out I used to be mortified by the photographic opportunities I'd missed – a lion jumping out at a zebra when I was looking elsewhere, for example. I used to get angry and frustrated and stew over the images I thought I should have captured but hadn't. Then I remembered that photography is a combination of luck, timing and skill, and you don't get it right all the time. I gradually became grateful for the photographs I had taken successfully and didn't dwell on the ones I'd missed. This was a major learning process and I certainly didn't always think like that! **AP**

Steve Bloom was talking to Gemma Padley

TALKING TECHNIQUE

Stitching images together isn't difficult to do, but it does take some practice to perfect. One way is to use Photomerge in Photoshop (File>Automate>Photomerge). Click 'File' and select your images one at a time, making sure you upload the image on the left-side first. When you are happy with the order, in the layout menu select 'Auto' and then click 'OK'. Photomerge blends the images together. Once this is complete, look for any edges that aren't aligned smoothly or blurred areas caused by subject movement. Make adjustments using the Saturation and Exposure sliders, and sharpen and crop as necessary. Save your image.



To see more images by Steve visit www.stevebloomphoto.com. Signed copies of Steve's book **Spirit of the Wild** published by Thames & Hudson, priced £18.95 are available from www.stevebloomshop.com.

PHOTOGRAPHIC SEMINAR SERIES

In association with Amateur Photographer, What Digital Camera, SPI and International Garden Photographer of the Year

BOOK NOW
LIMITED PLACES
AVAILABLE

TAKE AWARD-WINNING GARDEN AND PLANT PHOTOGRAPHS

With **CLIVE NICHOLS** Tuesday 29 June 2010, 6.30pm-8pm

To be held at the Blue Fin Building, London SE1

© CLIVE NICHOLS / WWW.CLIVENICHOLS.COM

JOIN us for the fifth in our series of photographic seminars, and learn how to create dynamic garden, flower and plant images.

Clive Nichols is one of the world's top contemporary garden photographers. He has won numerous awards and published many books. Clive is also a co-founder of International Garden Photographer of the Year, the world's premier competition for garden and plant photography with a top prize of £5,000 and an annual exhibition at Royal Botanic Gardens, Kew.

Learn fascinating techniques to help develop your flower and garden photography, as Clive shows you how to: obtain pin-sharp images of garden scenes and flowers/foliage up-close; use different apertures to control depth of field; select different lenses to create striking

compositions of gardens and flowers; 'read' the light to obtain stunning natural-light photographs, whatever the weather; use reflectors to bounce natural light into dark or shadowy areas and different shutter speeds to freeze or record movement; look for pattern to create striking compositions and abstracts.

After the presentation, there will be a Q&A session with Clive, followed by tea and coffee and a chance to buy a signed copies of Clive's books, as well as International Garden Photographer of the Year books.

Tickets are on a first-come, first-served basis at £29 per person. This includes the presentation, tea and coffee and a goody bag with MAGIX Website Maker 3 software worth £29.99.



HOW TO BOOK YOUR PLACE

EMAIL us at spiadmin@ipcmmedia.com with the words '**CLIVE NICHOLS SEMINAR**' in the subject line.
Please include your name, address and telephone number.

POST a cheque for £29, made payable to '**IPC Media Ltd**', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, IPC Media, **BLUE FIN BUILDING**, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

CALL 0203 148 4326 /21
to pay by card.

PLEASE NOTE places are only confirmed upon receipt of payment.
Tickets are non-refundable.





Need to know

How to get there

The Ceredigion Coastal Path extends along the western edge of Ceredigion in West Wales (Cardigan Bay). Train access is at Aberystwyth, close to the north end of the start of the path. Road access from the south is via the M4/A48 to Carmarthen and then A484 to Cardigan, or from the east via the A44 to Aberystwyth. The A487 runs up and down the coastal path.

Where to stay

There are many B&Bs in the towns along the coastal path with hotels in some busier spots. Many are in Aberystwyth, Abersaeron, New Quay and Cardigan. Campers are well catered for along the whole of the path. For a list of places to stay visit www.bnbdirectory.com.

Where to eat

There are plenty of places to eat in the main stops along the route, although some are a little way off the path itself so go prepared with food and water. Check your route on an OS map to see how far it is between pit stops! For suggestions visit www.tripadvisor.co.uk/Restaurants-g186427-Ceredigion_Wales.html

Don't miss

The submerged forest at Borth is a very impressive sight at low tide and with a good sunset. The stumps are part of the Welsh legend of Cantre'r Gwaelod – a sunken land that extended many miles out into the Cardigan Bay.

Reader offer

To buy a copy of Phil's book *Ceredigion Coastal Path* (ISBN 978-1848512139 published by Gomer Press) for £15.99 (rrp £19.99) including free p&p, call 01559 363 092 or email orders@gomer.co.uk and quote Amateur Photographer. Offer ends 30 June 2010. For more about Phil's book, see *Review* on page 11 of this issue.

**AP's guide to Britain's best photo locations.
This week... the Ceredigion Coastal Path**

INSIDER KNOWLEDGE

Phil Jones



Age 46
Occupation

Consultant physician,

Aberystwyth **Favourite photographers** Charlie Waite, David Noton, Nick Brandt

Location Coastal or inland water scenes

Photographic approach Composition, preparation, exposure

EXTENDING from Ynyslas in the north to Cardigan in the south, the Ceredigion Coastal Path weaves its way along the west coast of Wales offering myriad photographic opportunities. The route takes in a varied landscape of sandy dunes and beaches, rocky areas, cliffs and secluded coves. Opened on 3 July 2008, the whole walk stretches some 60 miles (96km), but can be broken down into smaller sections. The path is almost always next to the sea, but it strays inland at a couple of points.

Along the coast visitors can expect beautiful sea views, and on a clear day it is possible to see a great distance

across Cardigan Bay. In addition to the picturesque landscapes there are other photographic opportunities, such as sightings of Atlantic grey seals, bottlenose dolphins and plenty of bird life. In autumn seals pup on beaches towards the south and the resident population of dolphins in Cardigan Bay is worth keeping an eye out for. Leather-back turtles are also visitors to the area.

Phil Jones has lived in Aberystwyth for 15 years and walked the path with his camera capturing a variety of images from multiple viewpoints. Here he looks at a few notable vantage points along the route.



Derelict farmhouse

Canon EOS 30D, Sigma 10-20mm, 1/10sec at f/22, ISO 100



Dotted along the coastal path between Aberystwyth and Llanrhystud are a number of dilapidated farm buildings that make great photographs. This particular barn is close to Blaenplwyf and its yellow roof caught my eye. The colours on the day were exquisite and the view extends all the way out to the Irish Sea. The intense blue of the sky and contrasting greens and yellows of the fields combine with the delicate cloud shapes to make what I feel is a timeless coastal image. The ubiquitous sheep, a symbol of Wales, added a light-hearted touch,

which sets this image apart from many other coastal images. I wanted to find a way to bring all these separate components together. To do this I needed to find a viewpoint that would enable me to make a feature of the barn, but also incorporate the surrounding sky, land and sea. I wanted to keep the horizon low to make the most of the sky with its dramatic cloud trails. After some deliberation I settled on a position where I could place the farm in one corner and balance the sky and land around it. There are also several lime kilns scattered along the path, which make interesting subjects.

Moody sea

Canon EOS 50D, Sigma 18-200mm, 1/13sec at f/16, ISO 100



Carreg Bica, between Llangrannog and Cilborth beaches, is an instantly recognisable rocky outcrop. Legend has it that this is the discarded tooth of a Welsh giant. Llangrannog is a busy seaside resort and especially popular among surfers. I had planned to get a photograph of Ynys Lochtyn – a small island on the coast of Cardigan Bay – and had some time to spare. I knew the tide was on its way in and so chanced my luck. I wanted the rock that is jutting out of the water to stand out against the twilight sky. The white house on the cliff in the top left corner adds a sense of scale. I always stand back and look at the entire scene before I start shooting to get an idea of how I can frame it for maximum impact. In this case I wanted to find an angle that incorporated the darker areas of rock with the sky to give the composition added drama rather than create a solely aesthetic image.

Curving bay

Canon EOS 50D, Sigma 10-20mm, 0.3secs at f/16, ISO 100



At the northern end of Aberystwyth's promenade stands Constitution Hill with the longest funicular railway in the UK at 778ft (237 metres). There is also a camera obscura with a 14in lens that visitors can use to view the town below. The view looking south reveals the promenade, pier, castle ruins and Pen Dinas Monument on the hill. I have tried to capture a sense of movement by including the sweep of land as it curves around the bay. I tend to shoot as wide as possible to show as much of the scene as I can. I took this at twilight in autumn as the light was fading. The path is west facing so sunset is the best time to capture the most dramatic shots. I was standing at the top of the hill just off the beaten track to get a clear view and levelled my camera on the tripod. I adjusted my camera angle to include the pastel-coloured cloud in the top right corner, which I felt added balance.

Jutting branch

Canon EOS 40D, Sigma 10-20mm, 1/15sec at f/22, ISO 100



Just north of New Quay is the beach of Cei Bach. On warm days a boat trip from New Quay is rewarded with views of the resident bottlenose dolphin population, seals and a multitude of birds. On this occasion I was walking from Aberaeron to New Quay when I spotted a tree branch jutting out from the side of the beach. It was an obvious opportunity to capture a very different photograph of Cei Bach. The light falling on the bark illuminated the texture of the wood giving it an extra dimension, and the shape of the spindly twigs is an interesting compositional feature in its own right. I framed the image so the branch stretched across the full breadth of the frame to make the most of it and provide interest against the bright but blank sky behind. The tree has since succumbed to gravity as I discovered on a return visit, so this shot can't be repeated.



Inviting gate

Canon EOS 30D, Sigma 10-20mm, 1/160sec at f/5, ISO 100



The trek from New Quay to Cwmtudu is hard going, but the landscape becomes progressively more impressive so it is worth persevering. This island is just north of Cwmtudu. There used to be an Iron Age fort, although the remains are scant due to erosion. The open gate brings an enticing quality to the image and invites the viewer to peer further into the scene. Here the gate, slightly ajar, takes the eye to the beach below. I was standing on the fence and angled my camera to include the gate and cliff edges below. An open gate is a recognisable sight along any coastal path, and when photographed from a conventional viewpoint is unlikely to result in an exciting image. Yet from above it takes on a new significance and becomes a central component in the scene.

INSIDER KNOWLEDGE
As the coastal path at Traethgwyn beach is not available at high water, check tidal conditions

Waterfall

Canon EOS 20D, Sigma 10-20mm, 1/5sec at f/22, ISO 100



There is an impressive waterfall just north of the main beach at Tresaith and small rainbows of colour are visible at certain times of day. I often shoot in portrait format for landscape shots and here it worked well because of the waterfall's vertical shape. Shooting in this way allowed me to keep a tight composition and not waste space in the frame. Whether I choose to shoot landscape or portrait format depends on what is happening around the main point of interest. If there is a strong foreground but little else of interest on either side, I tend to shoot portrait to give greater emphasis to the foreground subject. Working in this way avoids leading the eye out of the frame as it removes empty space or uninteresting subjects.

Dunes

Canon EOS 30D, Sigma 10-20mm, 1/8sec at f/22, ISO 100



Ynyslas is a wonderful area at the southern mouth of the Dyfi estuary. Adjacent to the beach is a large tract of dune land with a designated walk slicing straight through. This area is part of a protected site so the landscape is well preserved. I wanted to capture the bird footprints leading into the sand dunes. They bring an extra dimension to the composition by drawing the eye into the scene. Other factors that draw the composition together include the faint cloud outline that fits neatly into the left of the dunes on the left-hand side of the image, adding to the symmetry. The key factor, however, is the camera angle. I set up my camera just off the ground and adjusted my shooting angle to bring out the undulating shape of the dune. The low angle combined with the flush of grass hints at what is over the brow of the hill, bringing intrigue to this oft-seen subject.



Do you know of a great photo location? Share it with your fellow readers and earn yourself £100 in the process. Submit a collection of at least ten images with a brief explanation of where the location is and what is special about it. We'll call to interview you about the details, so you don't have to write anything, but make sure the pictures are centred around one place. We are looking for the inside track on well-known as well as new locations anywhere in the UK. Send a CD/DVD in the first instance to 'Insider Knowledge' at the address shown on page 3. Visit www.amateurphotographer.co.uk/knowledge for more info.



This page: 'Private Eyes, London, 1955.' Outside the opticians

Far right: 'Leg Over Girl, 1957.' This was a friend of Ken Russell's, who worked at the Troubadour coffee bar. Several of the staff there came to his studio for a set of experimental photographs





Eye for a difference

Legendary director **Ken Russell** may have made his name in films, but in the 1950s he was also a skilful photographer with a penchant for the surreal. **Gemma Padley** looks back at the career of an extraordinary artistic talent

KEN RUSSELL is not known for his subtlety. As the director of controversial films such as *Women in Love* (1969) and *The Devils* (1971), he has always embraced outrageous subject matter and never shied away from exploring explicit visual narratives. While it is for the moving image that he is most famous, Ken's roots are firmly of the photographic kind. An exhibition celebrating some of his most striking work is currently on display at the TopFoto Gallery in Edenbridge, Kent.

REDISCOVERED NEGATIVES

It was by chance that the negatives from Russell's early photographic career were found and a stroke of luck that they were able to be exhibited at all. For 50 years the negatives lay hidden away in the vaults of the Pictorial Press agency (now TopFoto) where Russell worked. Uncovered in 2005, the negatives were shown to Russell at his home in Lymington, Hampshire, for identification before being whisked away to the TopFoto Archives. Shortly afterwards a fire ripped through Ken's house, destroying many of his original scripts and research notes. The negatives, recently removed, fortunately survived unscathed.

NOTABLE WORK

Ken's route into photography was as unconventional as his images. After a

short career as a ballet dancer, he studied photography at Walthamstow College in East London, producing important bodies of work such as 'The Last of the Teddy Girls', a series on the teddy girls in London after the Second World War who were identifiable by their distinctive haircuts, neckties and boyish tailored jackets. The teddy girl images ended up in *Picture Post* magazine and are unique insights into post-war trends and lifestyles.

Later, Ken produced a series of images of the Troubadour 'coffee girls' (see above), who worked at the popular coffee house in Earl's Court, London, where Russell and a host of actors and artists regularly visited. These images, experimental, quirky and bold in equal measure, embody Ken's eye for the bizarre. The 'coffee girls' came to his studio where he photographed them wearing hip baths and lampshades, and striking unusual poses. 'I got to know the girls who worked at the Troubadour,' says Ken. 'They were a fascinating group of girls. I chatted to them and they posed for me. They were pretty amazing; I just got on and photographed them.'

EARLY CAREER

With ambitions to be a fashion photographer, Ken read *Amateur Photographer* – 'the bible' for budding photographers, as he called it in a previous



AP PICTURES © JOURNAL-PLAZA.NET

interview with AP (see 11 June 2005 issue). Unable to break into the fashion industry, explaining, 'I wanted to make the pictures interesting, but the clients didn't want to know about my ideas', Ken turned his photographic attentions elsewhere, pursuing a career as a freelance photographer achieving success with advertising work and contributing to *Illustrated* magazine as well as *Picture Post*. Predominantly using a Rolleicord and also a Leica, Ken would photograph whatever caught his eye. 'I wandered around Portobello Road in London snapping whatever took my fancy,' he says. 'I just photographed what I wanted'.

FROM PHOTOGRAPHER TO FILM-MAKER

Borrowing a 16mm Bolex cine camera, Ken started to make amateur movies and went on to work for the BBC where he made documentaries for a series called *Monitor* (1958–65) and ultimately full-length films for which he achieved both notoriety and critical success.

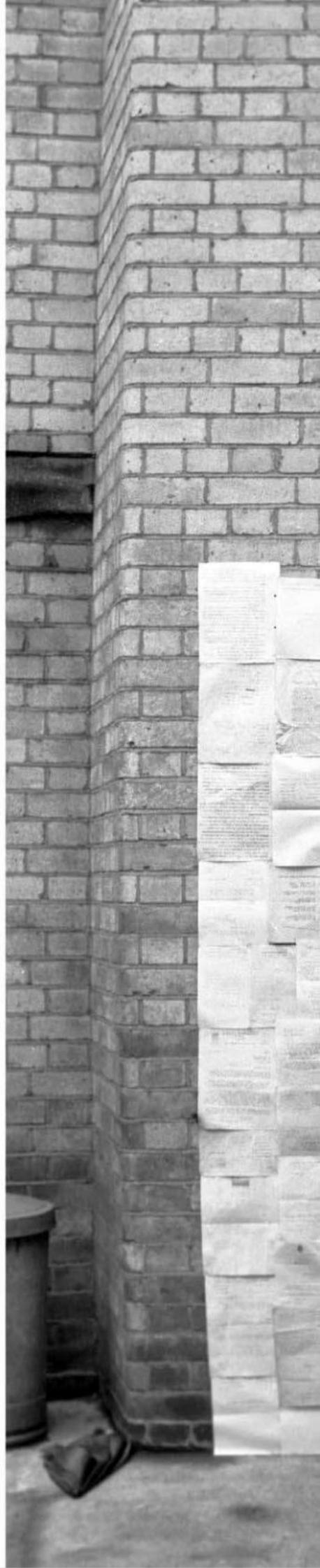
'Photography was a means to an end for me,' he says. 'As soon as I'd mastered it, I moved on.' However, he admits that his photographic training influenced his film-making, especially where composition was concerned. 'Finding ways to make the image work visually is what I was brought up to do,' he says. 'You learn how to take photographs and it's not that different to being a cinematographer,' he adds. 'Once you can do one you can do the other. Technically, they are very similar. Composition is composition.'

CINEMATIC EYE

Learning about texture, form and pattern, 'which I promptly discarded,' says Ken, his 'cinematic eye' was clearly evident during his early days as a photographer. Making what he called 'still films', some of the images with their surreal bias hint at the quirkiness that would follow in his films. There is an obvious narrative thread running through many of his images. One shoot Ken remembers in particular is a group of children acting out a

Above:
'Troubadour: The Penny Farthing Bicycle, London, 1956.' From a series on the uses of a penny farthing (borrowed from the Troubadour coffee shop)

Right: 'I Regret to Inform You..., London, 1955.' For 30 years, 72-year-old Zora Raeburn wrote novels and sent them to publishers. This photo shows her with a montage of the rejection letters she received







'There was no problem approaching people and I never experienced any trouble. I didn't make a big deal out of it and neither did they'

 pretend wedding. 'I asked a group of children to dress up as if they were at a wedding,' he says. These candid images would be near impossible to shoot today, but in a more liberal and less guarded age they are unique and charming self-contained 'mini-films'.

Nowadays, with authorities making it increasingly difficult for photographers to take pictures in the street without being stopped and questioned, Ken's images are unrepeatable. 'I could photograph anything I liked and I didn't see a reason why I shouldn't,' he says resolutely. 'There was no problem approaching people and I never experienced any trouble. I didn't make a big deal out of it and neither did they.' Was he already thinking like a director at this stage? 'I suppose I was to some extent,' says Ken,

'although I hadn't explicitly thought about becoming a director at that point.'

SPOTTING THE BIZARRE IN THE EVERYDAY

Ken's ability to spot and extract the oddities in ordinary moments for dramatic effect is part of the appeal of his images. Playful visual imagery is a key force. From a strategically placed unblinking eye staring from a poster (see page 24) to a brilliantly observed tableau featuring a woman in a wheelchair, two women pushing her along and a woman admiring a statue in the background (above) the images are both absurd and wonderfully eccentric.

Often laced with humour and a faintly sardonic edge, images such as 'Christian Soldiers, Portobello Road, London, 1954'

Above left: 'Faces of Eve, London, 1957.' An open-air exhibition. Looking at the sculpture is Mrs Collins, Ken Russell's landlady

Top right: 'Christian Soldiers, Portobello Road, London, 1954.' Collecting for the Salvation Army

Above right: 'Watching the Detectives, London, 1954.' Private eyes of the Mask Agency

(top right) are mildly unsettling. In this picture a woman stares directly at the camera with a slightly crazed expression on her face. Behind her the hubbub of activity ensues. Images such as this aren't records of everyday life in the conventional sense; Ken uses his camera to draw attention to passing oddities that might otherwise go unnoticed.

Central to his images is the power of suggestion. Often using the device of a frame within a frame or manipulating available light, as in the silhouetted image of two detectives talking (above), Ken combines documentary street photography with storytelling.

'Some of the images have subtle overtones, I think,' he says. 'I tuned into anything that seemed weird. The novelty value appealed to me.' **AP**



0845 643 6443

www.studio-flash.com

Elemental Europe Limited
Unit 9 Kinsbourne Farm
Bury End
Stagsden
Bedfordshire
MK43 8TS

e: sales@studio-flash.com

w: www.studio-flash.com

t: 0845 643 6443

SPRING SALE

Visico LR55

~~WAS £599~~ NOW £**499!**



1000Ws of power for less than £500!

2 x Visico LR500 Strobes
1 x LR2000 Digital Remote
2 x Spill Kill
2 x 250W Modeling Bulb
2 x Power Cables
2 x Pro Air Cushioned Stands
1 x 90cm Octagonal Softbox
1 x 40" Black/Silver Umbrella
1 x 8 Channel Radio Transmitter
1 x 8 Channel Radio Receiver
1 x 80cm 5 in 1 reflector
1 x Stand Bag
1 x Armoured Studio Case

GENESIS 2

GENESIS 3

2 x Genesis 250Ws Heads
2 x Spring Cushioned Stands
1 x 40" Black/White Umbrella
1 x 90cm Octagonal Softbox
1 x 80cm 5 in 1 Reflector
1 x 8 Channel AC Reciever
1 x 8 Channel DC Transmitter
1 x Armoured Studio Bag

£379

HUGE SOFTBOX

CLEAROUT

BOWENS S FIT

43" EZY BOX - NOW £25!

36" Square - NOW £35!

90cm Octagonal - NOW £35!

120cm Octagonal - NOW £45!

140cm Octagonal - NOW £55!

32" x 48" with GRID - NOW £55!



step into the light... elemental

1

Vent... 1

I tried to capture the light as it bounced off the surfaces to create an image that would be hard to identify', says Dawid
Canon EOS 400D, 18-55mm,
1/320sec at f/4.5, ISO 100

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight

Dawid Rokita London

Dawid, 26, started taking pictures two years ago after he borrowed a friend's camera, which he later bought. 'Photography is both a passion and form of meditation for me,' says Dawid. 'When I'm not in a good mood I'll grab my camera and take some pictures. It helps me switch off as all I think about is how to frame the subject in front of me. I'm still developing my photographic taste so I prefer to shoot different subjects,' he adds. 'I like to photograph people, but when I read Steve Bloom's *Photo Insight* column in AP and the amazing places he's been to and the wildlife he has photographed, I'm inspired to do the same.' Dawid spotted these intriguing structures behind St Paul's Cathedral in London, hidden between office buildings.



2



3

Vent... 2

2 Dawid adjusted his shooting position until he had the composition he wanted. 'The biggest challenge was balancing the light and shadow,' he says

Canon EOS 400D, 18-55mm, 1/320sec at f/5.6, ISO 100

Vents

3 Dawid adjusted the brightness of each image using Levels and boosted the contrast slightly using Curves

Canon EOS 400D, 18-55mm, 1/6sec at f/22, tripod

IF YOUR PICTURES
ARE FEATURED
YOU'LL RECEIVE...

£50

PLUS...



FOR ILLUSTRATION PURPOSES ONLY. RUCKSACK CONTENTS NOT INCLUDED

The Editor's
Choice wins a
Kata DR-467i
Digital Rucksack
worth £99.95

The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens, three-four lenses and flash, with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

www.manfrotto.co.uk

How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

1



The image below is a very simple picture that is lovely to look at and quite relaxing. The colours work well together and the patterns in the ice make an interesting and soothing backdrop. The picture would look great enlarged on a wall in a bright, airy room.

**EDITOR'S
CHOICE**

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.
CO.UK/GALLERY

Nathaniel Gonzales

Oxford

Although he was interested in photography as a child, 35-year-old Nathaniel bought his first SLR camera in 2001 and switched to a DSLR in 2006. He enjoys photographing landscapes and nature, and hopes to travel the world one day taking pictures. 'I find beauty in unspoilt landscapes,' he says. 'For me, photography is spontaneous. If I have my camera with me I can sometimes capture dramatic or humorous moments.' Nathaniel took these images in January.

Frozen grass... 1

1 'I find the texture of the grass and drama of the light interesting,' says Nathaniel

Canon EOS 50D, 70-300mm, 1/250sec at f/4.5, ISO 400

Frozen leaf

2 The frozen stream creates interesting swirls that complement the brightly coloured leaf

Canon EOS 50D, 70-300mm, 1/200sec at f/5.6, ISO 400

Frozen grass... 2

3 Nathaniel filled the frame with these backlit frosty blades of grass for maximum impact

Canon EOS 50D, 70-300mm, 1/1600sec at f/4.5, ISO 400

2





1



2



3



Phil Robbins North Yorkshire

Phil, 61, bought his first 'serious' camera – a Pentax ME Super – in the early 1980s, although he'd been taking pictures since he was at school. Phil's main photographic interests are travel, wildlife, candid photography and the occasional landscape. These images were taken on a trip to Namibia two years ago.

Sand dunes at Sossusvlei

1 Contrast between the cloudless blue sky and textured orange dunes gives this image of the Namib Desert a sense of drama

Canon EOS 40D, 18-200mm, 1/200sec at f/7.1, ISO 200

Zebras

2 In this tightly cropped image, Phil presents a more unusual viewpoint by framing his image so one zebra is in profile and the other is photographed head on

Canon EOS 40D, 100-400mm, 1/1000sec at f/9, ISO 400

Snake

3 A simple angle and clutter-free composition prove highly effective for this shot of a sidewinder

Canon EOS 40D, 18-200mm, 1/640sec at f/8, ISO 400



Get the best image with **Nikon** at

cliftoncameras.co.uk

Clifton Cameras offer very best deals in the world of photography. We are run by friendly, knowledgeable staff who will be able to help you make any decisions you may have in the purchase of your photo equipment. Clifton Cameras stock large amounts of Nikon products, make us your first call for anything Nikon.

Premier Dealer

Visit cliftoncameras.co.uk for the best pricing and service >>

Nikon

The Digital SLR system from Nikon. Absolute quality without compromise.

Nikon Digital SLR cameras at great prices.

D3S £3569

- Professional, High Speed Model
- HD Movie recording



D700

- Full Frame FX Format Sensor
- 12.1 Megapixels



D300s

- Super Quick 7 Frames P/Sec
- HD Movie & Stereo Sound



D90

- 12.3 Megapixels
- HD Movie Recording



D5000

- 18-55 VR KIT
£509 WITH NIKON SD CARD



Nikon

Lenses

Nikon lenses are regarded as among the best optics in the world, using state of the art multi-coatings ensures superb images.

Nikon 10-24mm f3.5-4.5 G AF-S DX



£599.00

14-24mm f2.8G ED AF-S



£1,269.00

NEW VERSION 18-200mm f3.5-5.6 G IF-ED AF-S VR II DX



£549.00

24-70mm f2.8 G ED AF-AS



£1,193.00

35mm f1.8G AF-S DX



£171.00

Nikon AF-S 50mm f1.4G Lens



£305.00

NEW VERSION 70-200mm f2.8 G ED-IF AF-S VR II



£1625.00

70-300mm f4.5-5.6 G AF-S VR



£389.00

Nikon

Software & Accessories

Capture NX2 Full Version	£129
Camera Control Pro 2	£128
Nikon WT-4 Transmitter	£539
Nikon GP-1 GPS Unit	£194
Nikon SU-800 Commander	£274
Nikon SD-9 Battery Pack	£168

Make us your first call for any Nikon accessories.

Nikon

Micro Lenses

Designed with one thing in mind; macro photography. Nikon have developed highly optimised focusing mechanisms, so you can achieve the perfect results.

85mm f/3.5G ED VR AF-S DX Micro



£399.00

Nikon

COOLPIX

Nikon digital cameras are designed to the highest specifications - using legendary Nikon optics. The Nikon Coolpix range cater for the entry level user through to an experienced photographer.

The all new 2010 COOLPIX Range now in stock



Nikon

Speedlights

The Nikon dedicated Speedlight range all at low prices.

SB R1 Close Up Flashgun



£425.00

SB900 Speedlight Flash



£ CHECK WEB

view the complete Nikon range at:

www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

28 Parsonage Street

Dursley

Gloucestershire

GL11 4AA

tel: 01453 548128



Premier
Dealer



This austere but brilliantly composed portrait has become one of the best-known and most iconic images of the 20th century. **David Clark** finds out what makes this photograph so special

Amateur Photographer's... **ICONS OF PHOTOGRAPHY** **ICONIC PHOTOGRAPH** | PHOTOGRAPHER | CAMERA

Igor Stravinsky

Arnold Newman's austere but brilliantly composed portrait has become one of the best-known images of the 20th century. **David Clark** finds out what makes this photograph so special



'IT'S NOT important what we photograph, but how we photograph,' Arnold Newman famously remarked. 'None of us has ever photographed anything original. The important thing is the way we do it.' Perhaps the most successful example of Newman's creative approach is his portrait of Igor Stravinsky.

When Newman shot the image, on 1 December 1946, he was 28 years old. He had trained as a painter but had begun a career as a photographer, working in a portrait studio in Philadelphia. In 1941 he showed a selection of his personal work to Beaumont Newhall, then curator of photography at New York's Museum of Modern Art.

Newhall was so impressed that he introduced Newman to Alfred Stieglitz, one of the most respected and influential figures in photography at the time. Their association led to further meetings with many European artists, including Piet Mondrian and Marc Chagall, who were then living in New York as refugees from the war in Europe.

Newman began a series of portraits of these artists while still doing his day job of running a successful portrait studio in Florida. The project culminated in his first one-man show, called *Artists Look Like This*, and established him as an important new portrait photographer.

In 1946 he moved permanently to New York and began work as a freelance for

**Photographing
Igor Stravinsky
was one of Arnold
Newman's first
assignments for
Harper's Bazaar,
but the magazine
never published
the picture**

magazines, including *Life* and *Harper's Bazaar*. One of his first assignments for *Harper's Bazaar* was to photograph Igor Stravinsky, who was then in his 60s and one of the most famous composers in the world. 'I started at the top,' Newman later remarked. Russian-born Stravinsky had been a major figure in classical music since his revolutionary *The Rite of Spring* was first performed in 1913.

Although Newman liked working in sitters' own homes or work places, he was asked to photograph Stravinsky in New York, far from the composer's Los Angeles home. He wanted to photograph him with a piano and was offered the opportunity to shoot in the home of



© DAVID A. KIRKLAND / CORBIS

one of *Harper's Bazaar*'s editors.

His equipment of choice during that period was a Speed Graphic 5x4in camera with an 8½in lens, which is equivalent to a 60mm lens in 35mm terms. During the shoot, he asked the composer to sit at the piano and lean his head on his left arm. This made a triangular shape that echoed the other triangles in the frame, particularly where the piano lid is held up by the lid prop.

The sparse elements in the resulting picture – the black piano, combined with the two shades of grey in the background, and Stravinsky's steady gaze and serious expression – made it an austere but stunning portrait.

The contact sheet from the session shows that Newman experimented with a number of different compositions. It also shows that the most famous shot, which shows Stravinsky in the bottom left corner of the image, was only a section of the original image. Newman cropped down the 5x4in negative to a much smaller and narrower rectangle shape, cutting out the piano legs and top corner of the room that was originally shown.

When I spoke to Newman in 2004, he recalled the circumstances of the shoot in detail. 'It was the perfect piano against the perfect background, a simple wall divided into two shades of grey,' he said. 'I went back and forth around that room and decided that I wanted the line in the wall at a particular place in the composition. I've always loved the shape of pianos, and, looking through the viewfinder, I realised that from a certain angle, the piano lid resembled a B flat note. It also had a strong, hard, linear shape, very much like Stravinsky's music.'

'However, if I got in close it spoiled the composition and the relationship between Stravinsky and the piano. So I shot from further back with more space around the subject, knowing I would be able to crop

down to the shape I wanted at the printing stage. The result was a carefully worked-out composition that reflects Stravinsky's carefully worked-out compositions.'

Stravinsky himself was delighted with the picture and the portrait session began a life-long friendship between him and Newman. The two later collaborated on a book of portraits called *Bravo Stravinsky* (1967).

Although Newman is often cited as 'the father of environmental portraiture' because he often preferred to use backgrounds that gave an insight into the sitter's work or personality, he acknowledged that the Stravinsky portrait is a little different. 'If you want to give it a title or a description, you might say it's a symbolic portrait,' he said in an interview with fellow photographer Robert Farber. 'I simply had to solve a problem.'

Newman went on to become one of the world's most famous and influential portrait photographers of the 20th century. The Stravinsky portrait, however, remains his best-known image and Newman himself was aware of the picture's significance. 'It's one of the most important things that ever happened to me,' he said. Ironically, *Harper's Bazaar*, the magazine that commissioned the portrait, decided not to use it. AP

BOOKS AND WEBSITES

Books: There are no books of Newman's photographs currently in print. However, *Arnold Newman* (published by Taschen in 2000) offers an excellent selection of the photographer's work and is available second-hand on www.amazon.co.uk, along with a number of other Newman books.

Websites: Newman's official website is [www.arnoldnewmanarchive.com](http://arnoldnewmanarchive.com). It contains a wide selection of images, insights from Newman himself and other background material. Transcripts of interviews with Newman, including Robert Farber's, can be found by searching www.photoworkshop.com.

Arnold Newman, who was born in 1918, was a news and portrait, photographer who also taught photography in New York. He died in June 2006

Events of 1946

January 10

The first meeting of the General Assembly of the United Nations is held in London's Westminster Central Hall

January 20

Charles De Gaulle resigns as Prime Minister of the French Provisional Government

February 14

The Bank of England, previously privately owned and operated, is nationalised

May 7

The Tokyo Telecommunications Engineering Corporation is founded with approximately 20 employees. The company is later re-named Sony

July 25

The first underwater test of nuclear weapons takes place near Bikini Atoll in the Pacific Ocean

October 16

During the post-war series of military tribunals known as the Nuremberg Trials, ten Nazi war criminals are executed by hanging

November 10

An earthquake in Peru's Ancash region, measuring 7.3 on the Richter Scale, kills at least 1,400 people

December 11

The United Nations International Children's Emergency Fund, known as UNICEF, is created by the United Nations to provide emergency food and healthcare to children in countries devastated by the Second World War

'The result was a carefully worked-out composition that reflects Stravinsky's carefully worked-out compositions'

DIGITAL PHOTO

S P E C I A L I S T S

www.digitalphotospecialists.co.uk



OLYMPUS

EPL-1 14-42mm Kit

- 12.3 megapixel
- 2.7" LCD screen
- HD movie with stereo sound
- Easy to apply art filters
- Built-in IS
- Easy to use as a compact, SLR features
- 19 scene modes



£30
Cashback
Exclusive Offer

£499.99 After cashback

Check www.digitalphotospecialists.co.uk for all participating retailers E&OE

Ends 11th June 2010 T&C's apply

Argyll
OBAN PHOTOGRAPHIC
01631 562 917

Banstead
BANSTEAD STUDIOS
01737 350 266

Bath
BATH PHOTO OPTICS
01225 446 599

Belfast
AJ.M DISCOUNT PHOTO CENTRE
02890 459 710

Beverley
BEVERLEY CAMERA CENTRE LTD
01482 868 243

Brighouse
LORDS PHOTO DIGITAL
01484 713 869

Chichester
SUSSEX CAMERA CENTRE
01243 531 536

Cirencester
CONCORD FOTO
01285 643 330

Cobham
COBHAM CAMERAS
01932 864 273

Coventry
BERYL HOUGHTON KAMERAS
02476 224 639

Croydon
HIGH STREET RADIO & PHOTO
(Croydon Photo Centre)
020 8688 9015

Glasgow
MERCHANT CITY CAMERAS
0141 552 6823

Hexham
PATTINSON PHOTOGRAPHY
01434 608 419

Hythe, Kent
THE CAMERA SHOP
01303 266 706

Lerwick
THE CAMERA CENTRE
01595 694 345

London, Strand
LONDON CAMERA EXCHANGE
020 7379 0200

Maidstone
RONALD WHITE
01622 754 508

Perth
JRS PHOTO HARDWARE LTD
01738 633 500

Seaford
BUCKLAND PHOTOGRAPHIC
01323 894 643

Stevenage
DIGITAL DEPOT
01438 367 619

St. Austell
DEPICTURE
01726 670 60

St Helens
KAMERA
01744 262 46

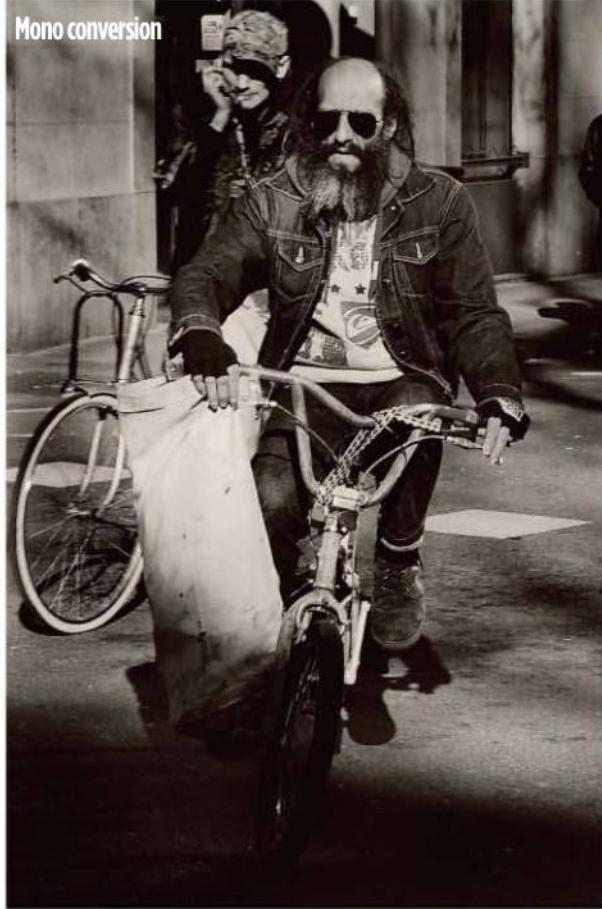
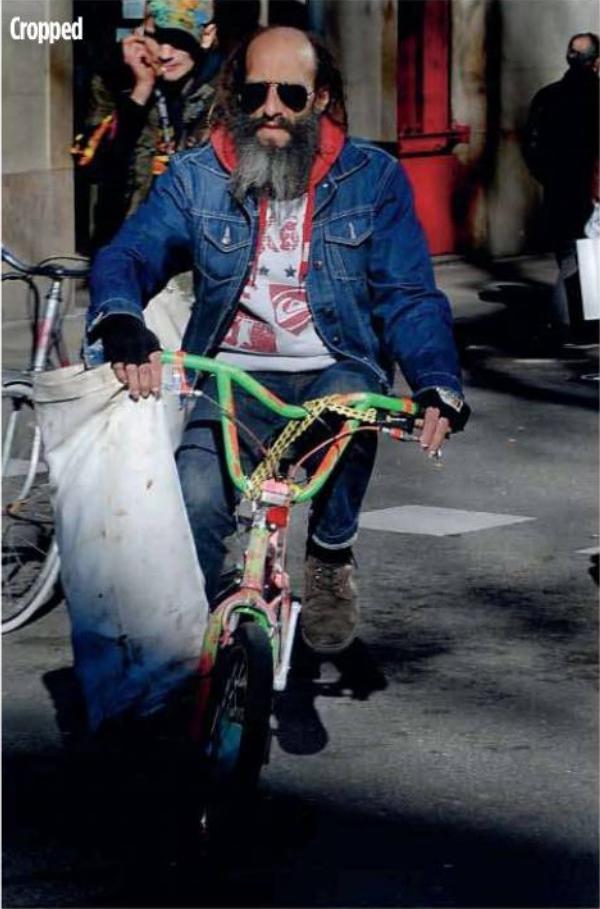
Suffolk - Bungay
PHIL BURTON PHOTOGRAPHY
01986 892 214

Tewkesbury
THE PHOTO STUDIO
01684 298 479

Woking
HARPERS PHOTOGRAPHIC
01483 756 601

AP appraisal

Expert advice, help and tips from AP Editor **Damien Demolder**



WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

THERE are so many 'almosts' in street photography that the chances of actually coming away with an interesting and artistically pleasing image are incredibly slim. There is no shortage of subject matter, but with people and cars, not to mention the sun, moving the whole time, getting the elements to combine to create a heavenly scene is no easy job – as Ron has discovered.

Ron spotted this bearded chap on a bike in the Santa Monica district of Barcelona, Spain. He grabbed his camera and managed a shot before the subject tried to ride over him. Ron's problem is that the scene is very cluttered and he has asked for some help to fix it. There is, however, no real fix unless you want to go to the lengths of removing everything other than the cyclist.

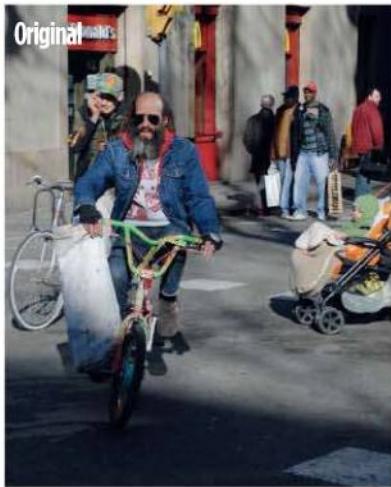
So what I've done is crop most of the distractions out, but the greatest distraction is the second cyclist with the eye-catching hat, like a schoolboy dancing behind the presenter in a *News at Ten* live broadcast. We

Bearded cyclist Ron Bryan

Nikon D60, 18-55mm, 1/200sec at f/7.1, ISO 200

can dilute the impact of these distractions by converting the image to monochrome, which helps to keep them in the background, and objects close to the edges of the frame can be darkened using the Burn tool in Photoshop. This all helps improve the situation, but it is far from ideal.

I found the monochrome image had too much contrast to make the subject stand out, so I've added a colour layer to soften it and to make the image less demanding on the eye. This helps us to see around the picture, but while the second cyclist blends into the background a bit more he is still too prominent a part of the scene. Sometimes you just have to accept that it was an unlucky situation, and that nothing you do to the picture is going to make it into a masterpiece – no matter how compelling the subject.



JESSOPS
Advice for life



Dungeness Lighthouse

James Marsh

Canon EOS 5D, 24-105mm,
1/320sec at f/4, ISO 100

I LIKE it when photographers try something different, and James's picture of Dungeness Lighthouse in Kent is certainly that. James has picked an excellent set of specs for the job too – thick black frames that show up well. The great thing about shots through glasses, or any other handheld lens, is the difference in focus between the part of the image that shows through the lens and that which surrounds it. Here, though, that contrast between sharp and blurred is lost, as the area that is blurred is too blank for the lack of focus to show.

I really like the black & white treatment, and the off-centre composition makes it clear we're going to be looking at an off-beat image – it's just that I think the technique is a bit wasted on this subject. Instead, go out and find a scene that fills the frame with detail and which will demonstrate the unique qualities of the technique.

'Here, that contrast between sharp and blurred is lost'



PICTURE
OF THE
WEEK

Close encounter

David Davenport

Nikon F80, Fujichrome Sensia 200,
scanned via a Canon CanoScan 8800F

DAVID has sent some pictures he took at The Otter Trust in Earsham, Suffolk. They show these delightful creatures in a variety of poses and situations. The images were shot on slide film using a Nikon F80, and he has scanned them to send them in. Scanning slides is awkward, because it is difficult to get the colours and contrast as they are in the original. David's shots are excellent, but the scanning lets them down. The colours of the final images are biased towards red and the scanner hasn't created a black point – although there are plenty of very dark, compressed tones. I can't correct this fully, but I have darkened the shadows and removed some of the red from the pictures. Even so, as David has caught this chap at just the right moment to show that inquisitive expression, this is my picture of the week.

HOT CASHBACK DEALS



£60 CASHBACK*
on the Nikon D90 DSLR

D90 Body from **£659**
£599 Inc. £60 Cashback*

OFFER EXTENDED to 30th June

Up to £65 CANON CASHBACK*

Canon

on these EOS DSLRs and PowerShot Digital Compacts



CANON EOS 500D
DSLR Body (RRP £699.99)

From **£519.99**

£489.99 Inc. £30 Cashback*



CANON EOS 550D
DSLR Body

From **£633.99**

£583.99 Inc. £50 Cashback*



CANON EOS 50D
DSLR Body

From **£696.99**

£631.99 Inc. £65 Cashback*

CANON G11 Compact
£389 Inc. £30 Cashback*

CANON S90 Compact
£288 Inc. £30 Cashback*

CANON SX210 IS Compact **£284**
£254 Inc. £30 Cashback*

£419

£318

£284



Terms and Conditions: *Cashback is redeemed via product registration with the relevant camera manufacturer. Please visit our website: www.warehouseexpress.com for more details.

All prices incl. VAT at 17.5% Standard delivery charges are: Orders over £100 delivery = £4.99. Under £100 delivery = £3.99 For Next Working Day Service Deliveries on Sat, or to N.Ireland, Scotland & Ch. Isles subject to extra charges. 24Hr delivery not applicable to chq. payments. E. & O.E. Prices subject to change. Goods subject to availability. © Warehouse Express 2010.

01603 208761 Monday-Friday 8am-8pm

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Phottix Hero £342.28

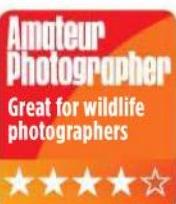
For more information or to purchase visit www.phottix.net

THE PHOTTIX HERO offers a solution for photographers who want to fire a camera remotely, but who also require a Live View preview to monitor the scene. The device consists of two parts, one of which is a transmitter that includes an internal camera. This fits to a camera's viewfinder, where it records the viewfinder image and transmits it to a receiver. The receiver has a 2.4in screen that shows a live feed from the viewfinder.

Alternatively, if your camera has Live View and video output, the supplied video cable can connect the camera directly to the transmitter. This offers a high-quality view on the remote screen.

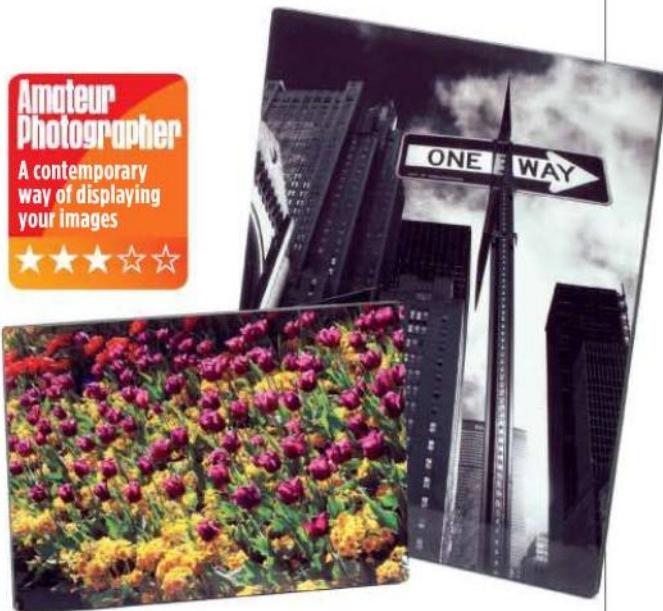
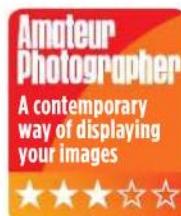
The Hero is powered by two rechargeable Lithium-Ion batteries that come with the unit. Also included are an assortment of adapters and cables to enable the transmitter to be connected to the shutter-release socket of a variety of cameras. This enables the shutter to be fired from the remote receiver once you are happy with the image on the screen. However, it is important to remember that while the shutter can be fired, exposure settings cannot be adjusted.

With a range of 100 metres when outside, the Hero is not just useful for wildlife photography but for sports events and aerial photography as well. Indoors, it can suffer interference caused by electronic devices, but I found that the range was still around 50 metres. **Richard Sibley**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Snapfish Photo Panels £12.99 (7x5in), £14.99 (10x8in)

For more information or to order visit www.snapfish.co.uk

SNAPFISH Photo Panels are 7x5in or 10x8in prints on wooden panels with an easel stand on the back that allow photographs to be displayed on a desk. The wood, which has the smell and texture of MDF, has been dyed black, with a black lacquered finish on the reverse. Although the edges of the wood have been sanded, there are still slight marks where the material has been cut to size. I like the textured appearance that these marks give to the panel.

The image is printed on a slightly glossy scratch- and UV-resistant surface on the front of the panel. Colours are well reproduced and are bright and vivid, although a monochrome image did have a slight red tint to it (see above).

Reasonably priced and with a gloss finish, Snapfish Photo Panels are a good alternative to having a traditional framed image on your desk or mantelpiece. **Richard Sibley**

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

AF-S Nikkor 24mm f/1.4G ED vs Sigma 24mm f/1.8 EX DG Asph Macro

Geoffrey Crawley tests two wideangle lenses that are worlds apart – in era and in price.

Panasonic Lumix DMC-G2 vs Samsung NX10

Panasonic's new touchscreen Micro Four Thirds camera goes head to head with Samsung's mirrorless APS-C model.

Photoshop CS5

What more can Photoshop do? We take a look at the latest version, CS5.

£300 DSLRs

A second body is now within the reach of many enthusiasts. We put four £300 DSLRs to the test.

Epson Perfection V600 Photo

With a 6400dpi optical scanning resolution, we find out how good the V600 Photo is at scanning film as well as prints.

LENCARTA

professional, every time

SmartFlash 200

The new top value studio flash kit
from Lencarta
that's streets ahead



Guide No. 100 @ 100 ISO

Stepless adjustment over 4 stops

Powerful 150w modelling lamp

Ultra fast recycling

Fully compatible with all Bowens fit accessories

Super efficient fan cooling

Complete kits from
under £270

Top quality at
bottom prices!

www.lencarta.com
0845 618 2889

MORCO **ILFORD**

Professional Photographic Products

Ilford B&W Paper

examples:

Resin Coated

MGIV 5x7" (100s)	£15.00	£2.80
MGIV 8x10" (100s)	£30.00	£3.50
MGIV 12x16" (50s)	£36.00	£2.80
MGIV 16x20" (50s)	£54.00	£45.00
MGIV 20x24" (50s)	£82.00	£28.00
Portfolio Postcard (100s)	£28.00	£3.35
Delta 100/400 135-24		£4.20
Delta 100/400 135-36		£3.20

Resin Coated Warmtone

MGIV 5x7" (100s)	£21.00	£28.00
MGIV 8x10" (100s)	£43.00	£3.20
MGIV 12x16" (50s)	£50.00	£5.30
MGIV 16x20" (50s)	£75.00	£3.90
MGIV 20x24" (50s)	£113.00	£3.35
Delta 100/400 135-36		£4.20
Delta 100 4x5" (25s)		£28.00
Delta 3200 135-36		£4.20

Fibre Based

MGIV 5x7" (100s)	£27.00	£2.80
MGIV 8x10" (100s)	£57.00	£3.50
MGIV 12x16" (50s)	£70.00	£2.80
MGIV 16x20" (50s)	£107.00	£45.00
MGIV 20x24" (50s)	£160.00	£28.00

Fibre Based Warmtone

MGIV 5x7" (100s)	£31.00	£2.80
MGIV 8x10" (100s)	£70.00	£3.50
MGIV 12x16" (50s)	£84.00	£2.80
MGIV 16x20" (50s)	£140.00	£45.00
MGIV 20x24" (50s)	£210.00	£28.00



ILFORD
GALERIE

PROFESSIONAL INKJET PHOTO RANGE
Smooth Gloss or Pearl

4x6", 100 sheets	£14.00
5x7", 100 sheets	£18.00
A4, 25 sheets	£9.00
A4, 100 sheets	£30.00
A4, 250 sheets	£60.00
A3, 25 sheets	£21.00
A3+, 25 sheets	£23.00
A2, 25 sheets	£47.00
61cm (24") Roll	£106.00

Ilford Chemicals

Film Developers

Ilfosol 3 500ml	£7.32
Ilfotec LC29 500ml	£15.97
Ilfotec DDX 1l	£15.45

ID11 1l	£4.71
ID11 5l	£9.46
Microphen 1l	£4.71
Perceptol 1l	£4.71
PQ Universal 5l	£18.48

Multigrade 1l	£9.29
Multigrade 5l	£19.36
Harman Warmtone 1l	£9.29
Fixers, etc.	£9.29
Rapid Universal 1l	£9.79

Hypam Universal 5l	£27.53
Stop Bath 500ml	£4.96
Wetting Agent 1l	£11.13
Harman Selenium 1l	£25.11
MORCO LIMITED	

20 Oak Tree Business Park, Oakwood Road,
Mansfield, Nottinghamshire, NG18 3HQ

Phone: 01623 422828
Fax: 01623 422818
email: sales@morco.uk.com

TMX/TMY 135-36	£3.00
TMX/TMY 120 (5pk)	£14.00
TMX/TMY 4x5" (50s)	£46.00
TMX/TMY 8x10" (10s)	£49.00
TMZ 135-36	£3.00

Tri-X 135-36	£3.00
Tri-X 120	£2.80
Tri-X 220 (5pk)	£30.00
Tri-X 4x5" (10s)	£46.00
BW400CN 135-36	£5.00

BW400CN 120 (5pk)	£17.00
-------------------	--------

All Prices INCLUDE VAT @ 17.5%. Most cards welcome.
Free delivery to most of mainland UK on orders over £120.00, check when ordering.

Wide range of Ilford, Kodak, Fotospeed,
Permajet, etc. available to buy online at

www.morco.uk.com



Canon EOS 1D Mark IV

Canon's EOS-1D Mark III failed to impress some professional photographers, but perhaps the new 16.1-million-pixel EOS-1D Mark IV version will regain their confidence



Angela Nicholson
Technical editor

CANON had quite a torrid time with its EOS-1D Mark III, which was announced in February 2007. First, there were the notorious AF issues, with some users claiming that the camera couldn't follow focus as well as its predecessor, the

EOS-1D Mark II. Initially, Canon batted these concerns away, saying the problems reported by some professionals were a result of them not understanding or correctly selecting the various custom modes. This may have been a fair point in certain cases, but it soon became apparent that the camera also had problems that had to be addressed by a couple of firmware upgrades as well as the recall of some bodies.

To make matters worse, Nikon created quite a stir in August 2007 when it announced the D3 and D300. Nikon

AT A GLANCE

- 16.1 million effective pixels
- APS-H-sized (27.9x18.6mm) sensor
- 10fps continuous shooting
- New 45-point AF system
- Street price approximately £3,740

had made a huge leap forward with the introduction of the full-frame, 12.1-million-pixel D3, with its maximum sensitivity setting of ISO 25,600, 9fps continuous shooting and 51 AF points. Subsequently, the ten-million-pixel Canon EOS-1D Mark III, with its sub-full-frame (APS-H-sized) sensor, started to lose its appeal despite its 10fps shooting rate. Unfortunately for Canon, many professional photographers chose to switch systems and use Nikon equipment.

Clearly, Canon has learned a few lessons in the intervening period. Its recent DSLRs have indicated a change in its ethos, as new systems and technology have been introduced to make the company's cameras even more competitive. For the latest camera in the EOS-1D series, the EOS-1D Mark IV, this has meant a completely new AF system, a 16.1-million-pixel APS-H-format sensor and a maximum sensitivity setting equivalent to ISO 102,400, which matches that of Nikon's D3S. It could be the riposte that Canon has been searching for.

FEATURES

Although the EOS-1D Mark IV is quoted as having an APS-H-sized sensor like its predecessor, it is interesting that the dimensions of the imaging device have actually shrunk marginally from 28.1x18.7mm in the EOS-1D Mark III to 27.9x18.6mm in the new camera. As before, this puts it between an APS-C and a full-frame device,



and it produces a 1.3x focal length magnification factor. However, this isn't the only difference between the two sensors. For many people, the most important point is that the effective pixel count has been increased from 10.1 million to 16.1 million, and this has necessitated a drop in pixel size (in microns) from $7.2 \times 7.2 \mu\text{m}$ to $5.7 \times 5.7 \mu\text{m}$. This could have negative repercussions for the signal-to-noise ratio, but Canon has introduced a range of measures to help minimise image noise levels. For instance, the photodiodes occupy a greater proportion of the pixel area to increase the size of the light-receiving area and a new material has been used for the primary colour filter to boost light transmission. As with the EOS 7D and EOS 550D, the microlenses over the EOS-1D Mark IV's sensor are gapless and closer to the photodiode than before to boost light capture. Canon also claims that noise suppression has been improved and that doubling the internal gain of the preamp helps increase the signal-to-noise ratio.

All these measures, plus improvements brought by the switch from dual DigiC III to dual DigiC 4 processors, means Canon has felt confident enough to give the EOS-1D Mark IV a sensitivity range of ISO 100–12,800, which can be expanded to the equivalent of ISO 50–102,400. The impressively high maximum sensitivity setting matches the highest value possible with the camera's main competitor, the Nikon D3S.

The EOS-1D Mark IV is primarily aimed at photojournalists and sports photographers who demand a high continuous shooting rate. Despite its much higher pixel count, the EOS-1D Mark IV is capable of shooting at the same maximum rate – 10fps – as its predecessor. This gives

This JPEG image was taken at ISO 12,800 with the high-sensitivity noise reduction set to Standard. The details are softened a little and some chroma noise is visible, but the result is nevertheless impressive

the Canon camera a 1fps advantage over the Nikon D3S.

Given the problems with the EOS-1D Mark III's AF, it is hardly surprising that Canon has introduced a completely new system for the EOS-1D Mark IV, with new hardware and firmware. I will cover this in greater detail later, but the important aspects are that it has 45 user-selectable points, with 39 being f/2.8-sensitive cross-type.

Video-recording technology is fast becoming essential in a photojournalist's camera and the EOS-1D Mark IV can record movies as MOV files at three sizes. These are 1920x1080 pixels (Full HD), 1280x720 pixels (HD) and 640x480 pixels (SD) with MPEG-4 AVC compression and a selection of frame rates available at each size.

With such a well-specified camera it seems almost churlish to point out that the EOS-1D Mark IV doesn't have a built-in level like Canon's top-end APS-C-format DSLR, the EOS 7D, or the Nikon D3S. And now that Canon has finally seen the light and introduced wireless flash control via the pop-up flash unit of the enthusiast-level EOS 7D, perhaps it is time for the company to include the technology found in its ST-E2 Speedlite Transmitter in a professional-level DSLR.

9/10



BUILD AND HANDLING

At the risk of stating the obvious, the EOS-1D Mark IV is a big camera as, like its forebears, it has both vertical and horizontal grips built-in. These make the back of the camera much squarer in shape than the models below it in the Canon DSLR line-up, so users trading up to the EOS-1D Mark IV may find that they need to invest in a bag that is able to accommodate their new toy.

The new camera has the same magnesium-alloy construction and 76 dust and waterproof seals as the camera it replaces. It feels very solid and built to last. However, by my calculations the quoted 300,000-cycle shutter durability only equates to around 8 hours and 20 minutes' use at 10fps. While this would be an exhausting single shoot, it doesn't really seem that long for the expected life of a key component of a professional sports photographer's camera.

Despite the introduction of video-recording technology, Canon has kept the construction and control layout of the EOS-1D Mark IV very similar to the Mark III version, but there are a few little tweaks that have been made in response to feedback from users. Many of the buttons on the back of the Mark IV, for instance, have been made more prominent and require a longer, firmer press so they are easier to locate and have a more positive feel. The mini-joystick multi-controller has also been made more pronounced so it is easier to operate. In addition, small holes have appeared in the back of the vertical handgrip and the far right of the front of the camera to allow the inclusion of a speaker and internal microphone respectively.

While EOS-1D Mark III users may appreciate the similarity of the EOS-1D Mark IV's control system, I am surprised there isn't a dedicated Live View and video-recording button with a switch to determine whether still or movie footage is to be recorded. This was a welcome introduction with the EOS 7D and I suspect that the journalists using the EOS-1D Mark IV are even more likely to need to switch quickly between recording modes than EOS 7D users.

There are, however, two ways to start video recording, depending upon the option selected for Custom Function IV 11. The default mode is to activate Live View mode with a press of the Set button at the centre of the Quick Control dial on the camera back and then start video recording by pressing the flash exposure lock (FEL) button that sits near the shutter release. Alternatively, the FEL button can be used to start recording directly, but this is at the expense of its flash-exposure lock role.

I found the EOS-1D Mark IV easy to get to grips with, and on the whole its controls are sensibly arranged and within reach. As with the EOS-1D Mark III, though, the mini-joystick multi-controller, which I generally use to select the active AF point, is out of reach when the camera is rotated through 90° and my finger is poised over the shutter-release button on the vertical grip. Rather unhelpfully, the menu and information screen don't rotate when the camera is held in this orientation.

Although the menu is extensive and there are 62 custom functions, the options are sensibly arranged and grouped so it doesn't take too long to become familiar with the layout and find what you need. However, given the complexity of the AF system, I think Canon should revisit this section of the custom menu and make the function of the

various options a little clearer. Fortunately, up to three sets of custom functions can be saved and recalled, which is very useful and allows the photographer to switch quickly between working arrangements. The My Menu screen is also helpful for some of the more frequently used, or heavily buried, menu functions, such as the mirror lock-up or the AF AI Servo Tracking sensitivity (Custom function III: Autofocus/Drive 2).

8/10

RESOLUTION, NOISE AND SENSITIVITY

When Nikon announced the launch of the D3S, it raised the bar for noise control and sensitivity. Canon has matched the D3S's maximum sensitivity setting of ISO 102,400 for stills and video capture with the EOS-1D Mark IV, but the results are extremely noisy. When the noise reduction is turned off the level of noise is off the scale of our testing regime, so we are unable to report meaningful figures at ISO 51,200 and 102,400. Even in the raw files, detail resolution is heavily compromised at these highest expansion settings and I would avoid using the ISO 102,400 option.

Noise is well controlled up to around ISO 1600. Between this point and ISO 51,200 (inclusive), JPEG files taken with the noise reduction set to its default standard level have more chroma and luminance noise than comparable JPEGs from the full-frame, 12-million-pixel Nikon D3S. Although the level of noise in JPEGs captured by the Canon camera at ISO 102,400 with the noise reduction set to its default level is lower than that in JPEGs from the D3S, the EOS-1D Mark IV's files contain much less detail. Green and red splodges are visible in the Canon camera's images, especially in the shadows, even when they are sized to make small prints. At more routine sensitivity settings, the EOS-1D Mark IV is capable of recording a high level of detail.

27/30

DYNAMIC RANGE

At face value, a measured dynamic range of 10.5EV seems low for the EOS-1D Mark IV, but I didn't notice any restriction in the range when shooting real-world photographic images. The fairly steep mid-section of the dynamic-range curve indicates good midtone contrast, which helps convey the impression of detail. At the shadow end the curve dips sharply, indicating a compression of the tones in this area.

In keeping with Canon's other DSLRs, the EOS-1D Mark IV has both Highlight Tone Priority (HTP) and four levels (including off) of shadow-boosting Auto Lighting Optimiser (ALO). As with the EOS 550D and EOS 7D, these options can't be used simultaneously.

Although it can be difficult to predict the degree of lightening that will be seen when ALO is employed, it can be useful when there are important details that need bringing out in the shadows. When contrast is high it can help photographers produce

print-ready images direct from the camera, thus saving time at the computer.

7/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

As an APS-H-format camera, the EOS-1D Mark IV has a smaller viewfinder than the full-frame EOS-1Ds Mark III. However, it offers an approximately 100% field of view with 0.76x magnification. This is interesting as the APS-C-format EOS 7D also offers a 100% field of view, but it has 1x magnification, which means its viewfinder is slightly larger. Nevertheless, the EOS-1D

Mark IV's viewfinder is very clear and bright, and it is easy to focus manually when viewing the scene through it.

Camera LCDs have moved on a little since the EOS-1D Mark III was launched and the Mark IV camera's screen has a much higher resolution with 920,000 dots (307,000 pixels). Like the EOS 7D, the space between the crystals and the reinforced glass cover (previously acrylic) of the EOS-1D Mark IV's 3in LCD screen has been filled with an optical elastic material to reduce reflections and glare. In addition, the EOS-1D Mark IV's monitor has an anti-reflective coating that isn't present on the EOS 7D's screen. As a result, when the



FEATURES IN USE CONTINUOUS SHOOTING

LIKE the camera it replaces, the EOS-1D Mark IV has a top continuous shooting rate of 10fps. This is made possible by the two Digic 4 image processors, eight-channel signal readout, DDR2 SDRAM buffer memory, a twin motor system (one for cocking the mirror and the other for shutter cocking), and an active mirror stopper to suppress mirror-bounce and maintain a steady viewfinder image.

With a UDMA (90MBs or 600x) CompactFlash card installed, I found that the 121 maximum burst depth for large JPEG files quoted by Canon is reasonably conservative and I was able to record more than 250 highest quality, large JPEG images, and even 289 on one occasion. However, I was only able to shoot nine raw

files before the camera faltered.

Shooting in excess of 280 images involves holding the shutter-release button down for around 28 seconds. During this test I found that even when shooting the action of a football match, I only shot continuously in bursts of 5secs or less, but it's good to have the option to shoot more. Photographers shooting athletics events, for example, may appreciate the ability to record entire 100m and 200m events.

Although I am sure the sound of the EOS-1D Mark IV firing continuously would alert a nearby deer to a photographer's presence, the mirror-movement dampening is much better than that in the Sony Alpha 900.

 EOS-1D Mark IV is turned off, the screen looks absolutely black and it is possible to view images on it even in quite bright ambient light.

To meet the demands of many professional photographers, the EOS-1D Mark IV is video enabled and exposure can be controlled manually, or automatically by the camera. The frame rate for Full HD (1920x1080-pixel) footage can be set to 30p, 25p or 24p fps. Faster frame rates are available for the smaller image sizes (see page 49). The appearance of the footage may be changed by altering the selected Picture Style, and the effects of dynamic-range-enhancing Auto Lighting Optimizer are also applied along with the Peripheral Illumination Correction if it is activated.

High-quality video capture is possible, but as usual the built-in monaural microphone is prone to recording hand movements and lens noises, so it is advisable to connect an external mic via the 3.5mm stereo port.



WHITE BALANCE AND COLOUR

Canon has one of the best, if not the best white balance system currently available and it didn't throw up any surprises during this test. When shooting in early evening shadow, my images taken with the automatic white balance settings are suitably cool, without being excessively cold – which appears to confirm Canon's statement that the AWB has been made more neutral and less warm. My shots taken when shooting under the artificial lighting of a night-time velodrome have a slight warmth that suggests the lighting isn't natural, but without spoiling the images.

Like Canon's other DSLRs, the EOS-1D Mark IV has a collection of Picture Styles (Standard, Portrait, Landscape, Neutral, Faithful and Monochrome) that may be used to adjust the appearance of JPEG images. As usual, the Standard option is a good starting point and it produces vibrant but natural-looking images. Canon has increased the level of sharpening and saturation that is applied in-camera to make images more 'press ready', so that a sharpness of 3 on the EOS-1D Mark IV is equivalent to a setting of 5 on the EOS-1D Mark III. However, those who want to specify the processing that is applied to the JPEG files can opt to tweak the sharpness, saturation and contrast settings for any of the colour Picture Styles, or save three of their own Picture Styles in-camera. Alternatively, the bundled Picture Style Editor software can be used to produce a bespoke image style that can be saved and registered to the camera.



METERING

According to Canon, although the EOS-1D Mark IV has the same 63-zone metering system as the camera it replaces, its evaluative metering algorithm has been altered to make it less



Facts & figures

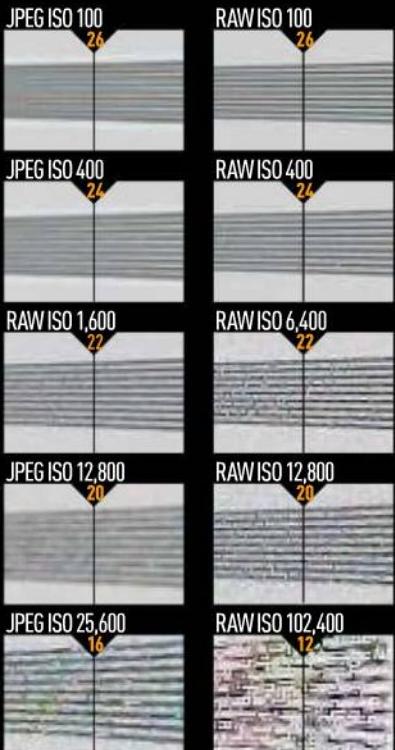


RRP	£4,799.99
Sensor	CMOS sensor with 16.1 million effective pixels
Output size	4896x3264 pixels
Focal length mag	1.3x
Lens mount	EF
Max file size	Approx 27MB raw, 14.25MB JPEG (high-quality, large)
File format	Raw, S-raw (4MP), M-raw (9MP) JPEG, raw (any size) and JPEG simultaneously
Compression	10-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	60-1/8000sec in 1/3 steps plus bulb
Max flash sync	1/300sec with EOS-dedicated external Speedlite flashgun
Sensitivity	ISO 100-12,800 in 1/3EV or 1EV steps, expandable to include H1 (ISO 50), H1 (ISO 25,600), H2 (ISO 52,600) and H3 (ISO 102,400)
Exposure modes	PASM
Metering system	63-zone evaluative, centreweighted, spot (3.8%) and partial (13.5%)
Exposure comp	±3EV in 1/3 or 1/2EV steps
Exposure bracketing	±3EV over 3 exposures in 1/3EV steps
White balance	Auto, 6 presets, plus 5 custom and Kelvin settings (2,500-10,000K)
White balance bracket	3 exposures with blue/amber & magenta/green adjustment
Drive mode	Single, high-speed continuous, low-speed continuous, self-timer (2sec or 10sec delay), silent single shooting, mirror lock-up
LCD	3in, 920,000 dots (307,000 pixels)
Viewfinder type	Optical
Field of view	Approx 100% with 0.76x magnification and 20mm eye-point
Dioptr adjustment	-3 to +1 dioptre
Focusing modes	Manual, one-shot, AI Servo (continuous) AF
AF points	Reflex mode: 45 automatically or manually selectable points. Live View mode: 45-point phase detection in Quick mode or single vari-zone selection contrast detection in Live Mode; face detection
DoF preview	Yes
PC socket	Yes
Built-in flash	No
Cable release	No, optional remote release
Memory card	CF and SD/SDHC (not SDXC)
Power	Rechargeable Li-Ion LP-E4 battery (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI
Weight	1,180g (without battery or card/s)
Dimensions	156x156.6x79.9mm

CANON UK LTD. Woodhatch Road, Reigate, Surrey RH2 0BF.
Tel: 01737 220 000. www.canon.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

FOCAL POINTS

Peripheral illumination correction

Data for 29 lenses is pre-installed, but data for up to 40 lenses can be stored so corner shading can be corrected automatically

Function button

This button provides access to the white balance and memory card/image size and quality options

Vertical grip with speaker holes

The buttons to the right provide control over the AF, exposure lock and image magnification when the camera is used in the vertical orientation

Camera shown actual size

Metering

In addition to evaluative metering, partial, spot and centreweighted average metering are available. Partial metering measures from an area at the centre of the scene, covering about 13.5% of the viewfinder. The spot meter lacks the precision of some other cameras and covers an area of around 3.8% of the viewfinder area.

White balance	AWB								
Custom WB regist.									
WB SHIFT/BKT	0.0/±0								
Color space	sRGB								
Picture Style	Standard								
Peripheral illumin. correct.									



FEL button

This can be used to start video recording, lock flash exposure or for taking multiple spot meter readings

Video recording

At 1920x1080 pixels [Full HD], video may be recorded at 30, 25 or 24p fps, while 60p or 50p fps recording is possible at HD (1280x720 pixels) and SD (640x480 pixels) resolution.

Three raw file sizes

There are three raw file sizes available on the EOS-1D Mark IV: four-million-pixel (2448x1632-pixel) S-raw, a nine-million-pixel (3672x2448-pixel) M-raw [Medium-raw] option and the standard 16-million-pixel raw size (4896x3264 pixels). There are also four JPEG image sizes and ten compression ratios.

Memory cards

The EOS-1D Mark IV has two card slots, one for CompactFlash and the other for SD (and SDHC) media. The photographer can specify how images are saved when both slots are occupied. Images can be stored at different sizes or formats (JPEG or raw) on each card, or movies can be stored on one card and still images on the other.

Custom function III



Information screen

1/2000	5.6	
M		
	ISO 200	
		ONE SHOT
		(243)

Live View screen

AWB	
RAW+L	
	AF Live
2000	5.6
[243]	ISO 200
	Exp.SIM



I increased the exposure suggested by the evaluative metering system by $\frac{1}{3}$ EV to introduce some highlights on the droplets and then darkened the sky in Photoshop to get the result I wanted

reacts to a change in subject distance, determine which AF points are used to track it and to specify whether to prioritise using the main AF point or tracking the subject using the expansion AF points.

Canon attributes some of the reported continuous AF problems encountered with the EOS-1D Mark III to the fact that it has a very responsive system and this means that it is less likely to keep fast-moving subjects sharp if they cannot be kept within the AF frame. The manufacturer has reworked the AI Servo AF algorithm, calling the new version AI Servo II AF, to help make continuous AF more consistent and stable. EOS-1D Mark III users who upgrade to the EOS-1D Mark IV will also notice that the impact of the AF AI Servo Tracking sensitivity settings (Custom function III: Autofocus/Drive 2) has changed with a general slowing of the response time.

I used the EOS-1D Mark IV in a range of conditions designed to test the AF system. Not surprisingly, it struggled the most when I was shooting fast-moving cyclists at an outdoor velodrome after sunset and under fairly poor floodlighting, but I was still able to obtain sequences of sharp shots. When using an EF 70-200mm f/4L IS USM, which doesn't support the full cross-type AF point functionality, I found the AF system a little sluggish (relatively speaking), and when Custom Function III: Autofocus/Drive 3 is set to give focus tracking priority (the default '0' option), the shooting rate sometimes dipped below 10fps. I noticed a significant increase in the speed of the AF response when the AF AI Servo Tracking sensitivity was pushed to its highest value so the camera reacted quickly to changes in the subject distance. However, when shooting fast-moving subjects at up to 10fps it is easy to be fooled into thinking that the active AF point is consistently over the main subject. It is only when the shots are played back on the LCD screen that it becomes clear that the AF point has often shifted to one side. Although there were a few short bursts where the camera failed to latch on to a cyclist when the light was at its poorest, the subject is acceptably sharp in 75-85% of my images.

Shooting the cyclists in brighter light and/or with an EF 300mm f/2.8L IS USM that supports the full cross-type AF point functionality improves the continuous AF performance significantly. As a result, I also noticed that the camera was able to shoot continuously at its maximum rate more often. It becomes much easier to get sharp 'grab-shots' of a moving subject without tracking it for a while in the viewfinder. With slightly slower moving subjects, such as footballers, the hit rate is higher, with only two or three shots in every 20 or so being a little off target.

8/10

AUTOFOCUS

As I mentioned earlier, Canon has introduced a completely new 45-point autofocus system for the EOS-1D Mark IV, with the primary aim of making it more stable than the EOS-1D Mark III's AF system when focusing continuously in AI mode. While the EOS-1D Mark III has 45 AF points, only 19 of them are user selectable, whereas any of the Mark IV's 45 AF points may be selected for focusing. Of these points, 39 are cross-type (the EOS-1D Mark III has 19 cross-type points) and function with all f/2.8 or faster EF lenses as well as some f/4 EF optics. In a bid to improve focus-tracking reliability and precision further, Canon claims the f/2.8-sensitive line sensors have been improved and some of the f/5.6-sensitive AF points have two lines.

There are 15 custom functions that govern how the AF system works. In the main, these are designed to tailor the camera's response when shooting moving subjects and using the continuous AF mode. The most important functions allow the photographer to adjust the speed with which the camera

IN MANY situations the Canon EOS-1D Mark IV captures superbly detailed images with natural, yet punchy colours.

The AF system performs well, even in low light, although it is worth paying for fast lenses that get the best from it. Users also need to spend time experimenting with the system so the right options are selected for each subject and situation.

Comparing the results from the EOS-1D Mark IV at ISO 102,400 with those from the Nikon D3S suggests that Canon has felt the need to match its competitor's maximum sensitivity setting, even though the image quality is short of what we usually see from a Canon camera. I recommend keeping to the native sensitivity settings where possible.

Canon has said that it wants to ensure EOS-1D Mark III users have an easy transition to the EOS-1D Mark IV, which I understand, but I am surprised that the manufacturer hasn't taken the opportunity to introduce some of the changes we have seen lower down its DSLR line-up. To be fair, these are refinements to a system that works very well and if I had a spare £3,800 I'd be very tempted by the EOS-1D Mark IV.

9/10

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									

86%

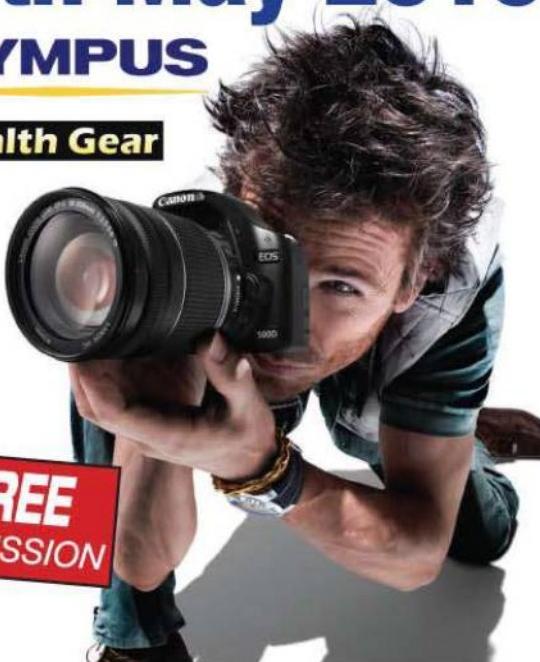
**Amateur
Photographer**
Tested as Professional
-level DSLR
Rated Very good

Cambrian Photography Open Day

BIGGEST AND THE BEST!

In-Store 10am till 7pm **Wednesday 26th May 2010**

Canon Nikon Leica SONY OLYMPUS
SIGMA TAMRON® Fotospeed Stealth Gear



Many deals plus various seminars running throughout the day. Welshot Imaging Photographic Academy will be running seminars using our IT suite, ask for details.

For updates please check our website www.cambrianphoto.co.uk

PLUS!! 'THE LEMON CAKE' - is back by popular demand!

Cambrian
Photography

for further information

Tel: **01492 532510**

87-89, Abergel Road,
COLWYN BAY. LL29 7SA.
sales@cambrianphoto.co.uk

ALL FREE
WELCOME ADMISSION

Now on Ebay & Facebook

New FROM YOUR DIGITAL SPECIALIST

Have you ever enlarged an image and been unhappy with the results?



Genuine Fractals 6 is a Photoshop plug-in and is the industry standard for resizing images.

Enlarge an image to any size or resolution you desire

Maintain fine image detail and eliminate edge halos

Crop and resize images in one easy step



01926 40 30 90

sales@novadigital.co.uk
www.novadigital.co.uk

FOR ALL YOUR CALIBRATION & DIGITAL NEEDS

**YES! I WOULD LIKE TO SUBSCRIBE
TO AMATEUR PHOTOGRAPHER
AND SAVE UP TO 35%**

- Direct Debit:** £20.28 every 3 months saving 33% off the full price of £30.60
- 1 Year:** £81.12 saving 33% off the full price of £122.40
- 2 Years:** £159.12 saving 35% off the full price of £244.80

Your details

Mr/Mrs/Ms/Miss: _____ Forename: _____

Surname: _____

If you'd like to receive emails from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our magazine research via email, please include your email below.

Email: _____

Address: _____

Postcode: _____

Home Tel No. (incl area code): _____

If you'd like to receive messages to your mobile from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here.

Mobile: _____

Year of Birth: / /

I would like to send a gift to

Please ensure you also complete "Your Details" section above. To give more than one subscription, please supply addresses on a separate sheet.

Mr/Mrs/Ms/Miss: _____ Forename: _____

Surname: _____

Address: _____

Postcode: _____

Home Tel No. (incl area code): _____

If the person you're buying this subscription for is under 18, please add their date of birth below.

Year of Birth: / /

Choose your method of payment

Cheque/postal order for £ _____ made payable to IPC Media Ltd.

Credit Card: Amex Visa Mastercard Maestro

Card No.: / / / Maestro

Expiry Date: / Issue No./Valid From: / Maestro

Signature: _____ Date: _____

(I am over 18)

I would like to pay £20.28 by 3 monthly Direct Debit (complete details below)

Direct Debit Instructions

For office use only Originator's Reference - 764 221



A/C No: / / / / /

Name of bank: _____

Address of bank: _____

Postcode: _____

Name of account holder: _____

Acct no: / / / Sort code: / / /

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay IPC Media Ltd., Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

Signature: _____ Date: _____

(I am over 18)

Please note that this offer is open to UK subscribers only and closes 31st May 2010. Subscription offer only valid on a 12 month minimum term. Cancellations are not permitted until the end of this initial period and we will not issue you a refund. Should you wish to cancel after the minimum term, please contact our customer care team in writing (see contact details below). For enquiries and overseas rates please call +44 (0) 844 848 0848 (lines open 7 days a week from 8am - 9pm UK time), fax +44 (0) 845 675 9101 or email ipcsubs@quadrantsubs.com. Please allow up to 6 weeks for delivery of your first subscription issue. The £20.28 offer is only available to new UK Direct Debit subscribers. Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC. We may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. IPC who publish Amateur Photographer would like to send you emails containing offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive emails please tick here.

SPRING



DIRECT DEBIT GUARANTEE: This guarantee is offered by all banks and building societies that take part in the Direct Debit Scheme. The efficiency and security of the Scheme is monitored and protected by your own bank or building society. If the amounts to be paid or the payment dates change, IPC Media Ltd. will notify you at least ten days in advance of your account being debited or as otherwise agreed. If an error is made by IPC Media Ltd. or your bank or building society, you are guaranteed a full and immediate refund from your branch of the amount paid. You can cancel a Direct Debit at any time by writing to your bank or building society. Please also send a copy of the letter to us. Direct Debits can ONLY be paid through a bank or building society. Your Direct Debit price will stay the same for one year from start date.

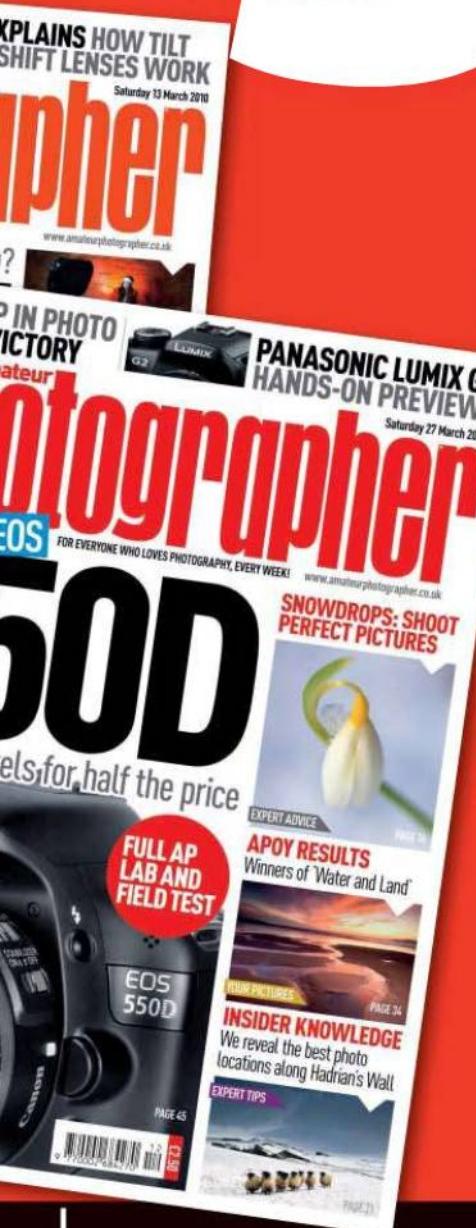


FreePost:
Amateur Photographer
Subscriptions,
FREEPOST CY1061, Haywards Heath,
West Sussex RH16 3BR.
(No stamp required)

photographer

SALE UP TO 35% OFF

the cover price
THIS MONTH ONLY



SUBSCRIBERS ENJOY:

- Pay only £1.56 an issue on a 2 year subscription
- Save up to 35% on the cover price of £2.40
- EASY Direct Debit instalments
- In-depth, trusted reviews by top professionals



Order Online:

www.amateurphotographersubs.co.uk/iapjz

Offer may vary online



Call the Order line 8am-9pm

0844 848 0 848

To place an order call and quote code **IAPJZ**. Have your payment details ready.

STUDIO KIT DIRECT

Lastolite

Collapsible, Reversible Backgrounds

6701 Black/White with train.....	£183.90
1.8m x 1.5m.....	£91.95
2.1m x 1.8m plus.....	£156.32
1.5m train.....	£183.90
WHITE VINYL ROLLS 2.75 x 6 metre on alloy tube	£183.90

Hilite Backgrounds from £220.69 See web or ring for details

LASTOLITE Cubelite, Ezybox Hotshoe

60cm Cubelite.....	£81.73
90cm Cubelite.....	£101.14
90cm Cubelite kit.....	£121.84
Ezybox Hotshoe from.....	£81.73

LASTOLITE Triflector

Triflector is three panels on one lighting stand. Hinged mechanisms make all panels individually adjustable to get light exactly where you need it. The Sunline/Silver version comes with a stand..... £126.73
Triflector without stand..... £110.34

Lastolite Baby poser..... £84.59
Lastolite Posing tubes..... £173.69

LASTOLITE SAVAGE

Background paper
1 roll (2.75m x 11m)..... £40.85
Triple hooks (MN045)..... £27.99
XPan set..... £58.25
Interfit INT312 wall mounting kit for up to 3 rolls..... £61.29

Lastolite

Lumen8 Pro Studio Flash Kits

Inc Stands, 2 brolies, cables & carry bag
LUMEN8
NEW 400w/s 2 head kit..... £395.00

Elinchrom

New D Lite kits come with 2 x 66cm soft boxes plus a 16cm reflector and Skyport Eco Transmitter, stands, cables and carry cases
NEW D Lite2it 200/200 £529.99
NEW D Lite4it 400/400 £599.99
Softbox Kit..... £599.99
BXRI 500/500 Softbox Kit..... £919.55
BXRI 500/250 Softbox Kit..... £888.38
BXRI 250/250 Softbox Kit..... £817.38

Interfit

NEW STELLAR X RANGE

Stellar 2 head kits come with 2 heads, stands, brolies and carry bag. Other kits available.
STELLAR X 600/600 2 head kit £572.16
STELLAR X 300/300 2 head kit £408.99

EX150 Mk2 Home Studio Kit
Kit contains 2 Heads with Stands, Soft Box, Broly & DVD £199.24
EX150 3 head kit £326.95
EXD200 2 head kit £270.75

Interfit

It's what your hotshoe flash has been waiting for! **NOW IN STOCK**

Bowens

Gemini 200/400 shown
Gemini 200/200 studio in a bag..... £490.43
Gemini 400/400 studio in a bag..... £560.93

Gemini 250R shown
Gemini 250R 2 head kit £766.30
Gemini 500R 2 head kit £18.54
New Type R kits - new features include 5 stop power range in 1/10th stop, dual power control, auto power dump, optional plug-in trigger cards for Pulsar or Pocket Wizard plus lots more!

See web for other kits
Gemini 250R 2 head kit £766.30
Gemini 500R 2 head kit £18.54
New Type R kits - new features include 5 stop power range in 1/10th stop, dual power control, auto power dump, optional plug-in trigger cards for Pulsar or Pocket Wizard plus lots more!

See web for other kits

Sekonic

Sekonic's highly rated, award winning meters are available in a wide range of models to suit all subjects and shooting conditions.

L308 S £132.82
L358 £129.66
L758D £265.40

We stock a wide range of background support systems

From a host of respected brands including....

Lastolite 1108 £132.82

Manfrotto MN314B £173.45

All above have telescopic cross bars

Interfit COR756 £99.10

Plus a range of Lighting Stands and Auto Poles - please see our website

58mm to 82mm, £47.95 to £76.33

UK POST FREE. See our website for details.

All prices are correct at time of going to press and include V.A.T. at the new rate of 17.5%.

E&OE. Studio Kit Direct, Bridgnorth, WV16 5JB

packed in the new three filter triple pouch £137.94

Adaptor rings from £18.90

W/A adaptor rings from £38.76

ND grad sets from £147.74

Resin sets from £84.1

Ind resin sets from £38.83

Multi filter pouch £32.70

105mm polariser ring £31.15

Standard lens hood £80.79

Free delivery offer applies to LEE FILTER orders over £75

Buy On-Line at...

www.studiokitdirect.co.uk

SKD Muslin Backgrounds

Super size 10 x 16ft, also 10 x 20ft

- Mill Dyed for the truest and richest colours in BLACK, WHITE, CHROMA KEY GREEN & BLUE - from £59.00 each.

Mottled now in 8 colours 10 x 16ft - heavy muslin to our own design and specification - machine washable Great Value!

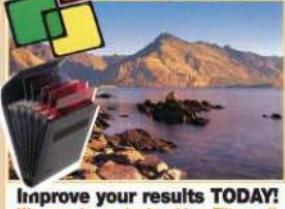
£60.28 each.

NEW!! Crease resistant fabric in Black or White in size 8 x 10ft only £34.99

LEE Filters

FREE UK Delivery

See below....



Improve your results TODAY!

We carry huge stocks of Lee Filters - if it's listed on the website - it's in stock!

Example pieces...

B+W Kasmer 105 mm cinc polar. £214.57

B+W 105mm W/A hood £81.74

Foundation Kit at the centre of the Lee Filter holder system and is primarily designed to take 100mm filters, although other sizes can be adapted to fit.

Once constructed, the holder clips easily onto the adaptor ring and can then be rotated to your exact requirements. This also enables optimum use of grad & special effect filters.

£53.64

Starter Kit includes an assembled filter holder, a 0.6 ND grad, a cleaning cloth, and a Coral 3 grad with extended coloured portion that can be used as both a graduate and an all over warm up. All

packed in the new three filter triple pouch £137.94

Adaptor rings from £18.90

W/A adaptor rings from £38.76

ND grad sets from £147.74

Resin sets from £84.1

Ind resin sets from £38.83

Multi filter pouch £32.70

105mm polariser ring £31.15

Standard lens hood £80.79

Free delivery offer applies to LEE FILTER orders over £75

Buy On-Line... www.studiokitdirect.co.uk Tel: 01746 769 768

MORRIS Photographic Centre

Visit our bags & tripods showroom
Open Monday-Saturday 9am till 5pm

All savings shown are against SRP

Tel:

08454 30 20 30

Unit 9, Worcester Road Ind Est,

CHIPPING NORTON, Oxon. OX7 5XW.

Fax: 01608 644555 Email: sales@morrisphoto.co.uk

THE ORIGINAL LOWEPRO STOCKIST CONTINUOUSLY SINCE 1979

BEST FOR BAGS - TERRIFIC FOR TRIPODS

Cokin 'Z' & 'P' Graduated Filters
Complete range of Cokin filters, including graduated blue and graduated grey filters always in stock, as is the graduated fluorescent pink filter.

cokin

£48.95

£41.95

£43.95

£15.95

£44.90

£135.90

£42.95

£16.95

Velbon GEO Series Tripods

Use a unique Carbon-Fibre & Basalt composite material which gives the legs added strength and rigidity. They feature Spiral-Etched surfaces for smooth, fast extension as well as unique Lever-Locking leg sections. Each leg is fitted with an adjustable tip, giving rubber or spike options. The two-section centre column can be split for low-angle use in macro photography etc. Supplied with a multi-purpose leg poucheette, which can be used for comfortable shoulder carrying & as a stone bag for added tripod support in windy conditions.

GEO E540 (shown)

GEO E430 £185.00

GEO E440L £142.95

GEO E530 £159.95

GEO E540L £169.95

GEO E630 £209.95

GEO E640 £219.99

GEO E640L £209.95

'L' in the tripod description indicates a 'longer' extended maximum height

£185.00

£142.95

£159.95

£169.95

£209.95

£219.99

£209.95

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

£174.00

Plustek OpticFilm 7600i SE

With a maximum scanning resolution of 7200ppi, the **Plustek OpticFilm 7600i SE** film scanner promises a lot of power in an affordable package



Richard Sibley
Technical writer

IT SEEKS a little obvious to state that the popularity of digital cameras has gradually led to the decline of photographic film, but that is exactly what has happened over the past ten years. However, there are many photographers who still shoot on film, and even more who have decades worth of film images that they wish to archive digitally.

With the slow decline in the number of people using film, the demand for dedicated film scanners has also fallen. As such, Canon has discontinued its range of film scanners, while Nikon now supplies only the Coolscan 9000 ED, which is more than six years old and costs over £2,500.

As flatbed scanners have fallen in price and offer higher and higher resolutions, many amateur photographers now use these to scan their 35mm negatives and slides. Yet despite manufacturers' claims, the quality of flatbed scans does not always match that of a dedicated film scanner.

Thankfully, Plustek continues to offer a

range of dedicated 35mm film scanners and, better still, they are competitively priced. The Plustek OpticFilm 7600i SE on test here scans at an impressive 7200ppi and comes with SilverFast 6.6 SE Plus (Multi-Exposure) scanning software from LaserSoft Imaging, yet costs only around £250.

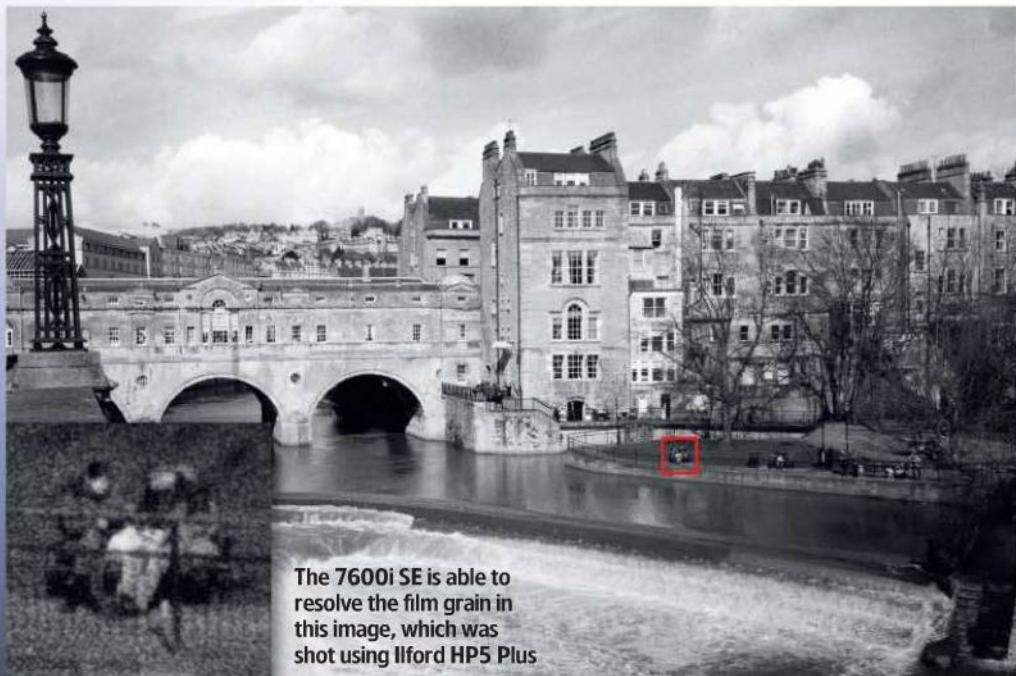
FEATURES

Like the other dedicated 35mm film scanners in the OpticFilm range, the 7600i SE has a CCD scan head that is capable of a 7200ppi optical scan resolution. Although this is the same resolution as its predecessor, the 7500i SE, PlusTek has improved the dust and scratch-removal software in the 7600i SE in conjunction with LaserSoft.

The scanner comes with two film holders: one for holding a strip of up to six film frames and the other for holding up to four mounted slides. Unlike other film scanners, the film holders are not automatically fed through the scanner. Instead, they must be manually positioned, which is as simple as sliding the holder into the scanner until your chosen frame clicks into position. Without a motor to pull the film holder when scanning, it is up to the scan head to pass across the film frame.

One of the benefits of the SilverFast 6.6 SE Plus scanning software is that it allows multi-exposure scanning. Many people will be familiar with multi-pass scanning, where a film frame is scanned several times to help reduce digital noise, but multi-exposure scanning is different.

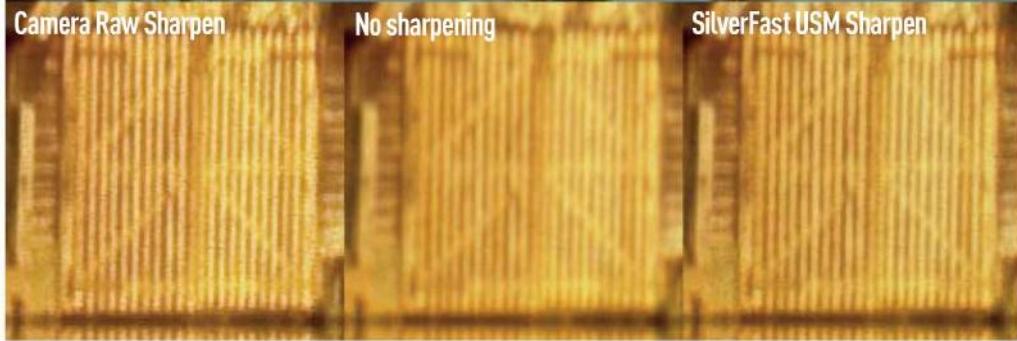
With a D-Max, or dynamic range, of 3.5EV, the OpticFilm 7600i SE may sometimes struggle to extract the maximum possible information from a negative. In this situation,



Scanner test Plustek OpticFilm 7600i SE



Like all scanned images, film scanned using the OpticFilm 7600i SE requires some sharpening. Although the SilverFast software does a good job, I found the more advanced control offered in Adobe Camera Raw to be preferable



multi-exposure scanning can be used to scan a negative twice using two different exposures: one for the highlight detail and one for the shadows. The software then uses the information from both scans to create the final image. This is basically the same principle that is used when exposing and creating high dynamic range (HDR) images.

Removing dust and small scratches can be a time-consuming retouching process, and no matter how much care you take over your slides and negatives it is virtually impossible to create a completely dust-free scan. Thankfully, the OpticFilm 7600i SE has built-in infrared dust and scratch detection. For more information on this, see *Dust and scratches* on page 57.

Given that the Plustek OpticFilm 7600i SE has a higher resolution than some more well-known film scanners, comes with SilverFast software and has infrared dust and scratch removal, it is extremely well specified and excellent value for money. As a comparison, a second-hand 4000Opi Nikon Coolscan V ED film scanner still commands around £500.

PERFORMANCE

The scanner measures a reasonable 272x120x119mm, although you need to allow around 10cm either side of this for the film holders.

Setting up and installing the 7600i SE

reduction, as well as offering the multi-exposure option. It is also worth noting that as well as being compatible with Windows XP, Vista and 7, SilverFast 6.6 SE Plus can work with Apple Mac OS 10.3.9 and higher.

Preparing a negative or slide for scanning is easy. All that is required is to open the relevant film holder, slide the transparency or negative into position and close the holder, making sure that it clicks shut. The film holder then slides through a sprung door into position in the scanner.

Those who have never used SilverFast scanning software may be a little intimidated by the number of different options available. Thankfully, there are two features – Basic mode and Scanning mode – that ease newcomers through the process of making a scan.

Basic Mode is very limited, with a choice of preset output sizes and sharpening settings. Image adjustment is controlled by setting the type of film being scanned, with most popular films available. Midtone brightness, contrast and saturation can be adjusted, but this mode is really only suitable if you are producing images for web use or 6x4in prints.

Switching to Standard mode immediately opens up all the features offered by SilverFast, although the array of small buttons can be confusing. There is a Scan Pilot bar to help guide users. This includes buttons for all the software's major features, allowing you to click through them in turn, starting with the preview scan.

Creating a preview scan takes just a few seconds. Although the specification quotes a time of eight seconds, I found that, including the few seconds the scanner takes to calibrate and kick into action, the preview scan time is nearer 12 seconds.

Having created a preview scan you can then select the area you want to scan and carry out basic exposure adjustments, followed by colour and contrast adjustments that are done using an image curve. To help get the best results, the type

is straightforward. Once the software is loaded, the scanner is connected via a USB cable to a computer. Two software CDs are provided. The first of these contains the Plustek QuickScan software, which is compatible with Windows XP, Vista and 7. However, the more advanced SilverFast 6.6 SE Plus is found on the second CD. This allows control over scratch and dust

The comprehensive selection of features in the SilverFast software can be a little confusing



Dust and scratches

THE PLUSTEK OpticFilm 7600i SE's dust- and scratch-removal feature works by scanning using an infrared pass. When the infrared light passes through the negative or slide, it is blocked by dust and debris. Shadows are produced where these are present, and a monochrome image is created that is used as a mask showing the position of the marks on the frame. Once the image is scanned, the iSRD (Infrared Smart Removal of Defects) feature fills in the areas where dust and scratches have been detected.

Overall, the function works well, removing large areas of dust with ease. It does sometimes miss fine scratches (see right) and can produce odd results, but these are easily corrected using Photoshop's Clone or Healing Brush tools.

I recommend leaving the dust- and scratch-removal feature set to automatic. While there are manual sliders to adjust its strength and effect, for the most part the auto setting is extremely accurate. However, for best results always make sure you use a blower brush to get rid of as much dust and debris from your negatives as possible.

of film being scanned can be selected using the NegaFix feature, which then applies a particular colour profile to the image. It is very effective and helps to ensure you don't get strong colour casts.

All that is then left to do before hitting the final scan button is to select the output size and resolution you require.

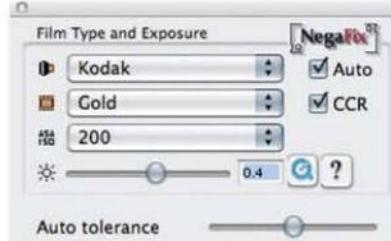
Scanning and processing a colour negative at the maximum 7200ppi resolution, without Multi-Exposure, Multi-Pass or any noise and dust correction, took around three minutes. A full-colour scan at this resolution produces a TIFF file that is almost 200MB, although the exact size varies depending on how the frame is cropped when scanning. Using the same settings, but with the Multi-Exposure feature switched on, took twice as long.

Multi-Exposure mode isn't designed for use with negative film, and when I tried it there was no discernible difference. When using it with positive transparency film, there was a slight difference, with the amount of detail in shadow areas being improved and less noticeable image noise.

It is a similar story with the Multi-Pass feature. While I found that the amount of noise is reduced, it is still visible in underexposed areas. Increasing the number of scanning passes to as many as eight or 16 helps to reduce the noise, but given that the scanning and processing time was massively increased it may be better to use other noise-reduction methods.

SilverFast has noise-filter software in the form of GANE (Grain And Noise Elimination). This is quite a primitive filter that uses a slight blurred effect to smooth out areas, and in turn it reduces detail. A better option is to save the scanned images as TIFF files and then open them in Adobe Camera Raw and use its noise-reduction tools.

Sharpening is also best done in Adobe Photoshop or Camera Raw. SilverFast has a range of basic presets and a USM filter, but these don't offer the finesse of more sophisticated image-editing packages. For best results, I suggest using a low



One of the most useful features is NegaFix, which allows you to choose the negative film you are scanning and then automatically adjust the white balance

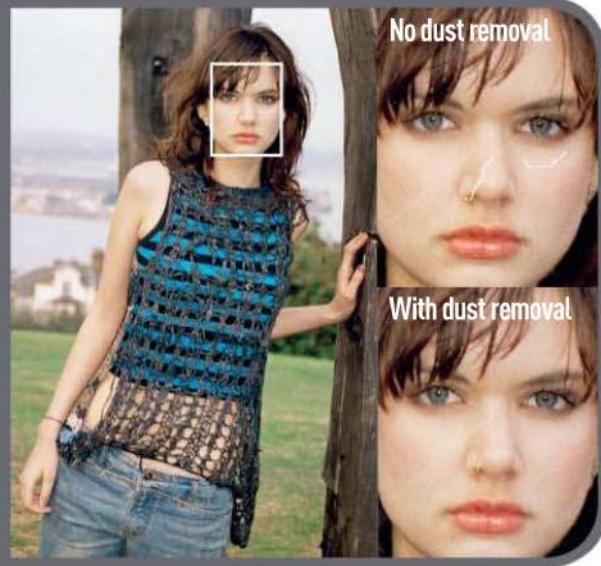
level of sharpening when scanning the film, and then applying a final sharpen using image-editing software.

One thing that it is important to get as near perfect as possible when scanning is the colour of the image. The NegaFix feature helps to replicate the colours usually associated with a particular negative film, and this is a good starting point for adjusting the white balance and colour.

A range of colour controls is available for adjusting both negative and positive films. The Levels tool allows for highlight, midtone and shadow adjustment of each of the RGB channels, while the Contrast Curve control allows each channel to be manipulated. These two controls are the most advanced options for adjusting the colour of an image.

Colour casts can be easily corrected by using the software to adjust the white point on a colour gamut chart. Basic adjustment of all the primary RGB and secondary CMY colours can be made using the selective Colour Correction feature. However, this basic tool only allows you to apply preset basic changes to each colour, such as Increase Saturation, Cooler and Brighter.

For best results, I recommend making sure that any basic colour casts are corrected during scanning, but if you wish to adjust individual colour channels do this in more advanced image-editing software. With this in mind, ensure that colours in scanned images are not overly saturated. **AP**



Specification

RRP	£289.99
Type	35mm film scanner with film strip and slide holder
Resolution	7200x7200ppi
Maximum scan area	36.8x25.4mm
Light source	White LED
Connectivity	Hi-Speed USB 2.0
Requirements (Windows)	CPU: Pentium III or faster CPU and at least 500MB of hard disk space and 512MB RAM Microsoft Windows 2000/XP/Vista/7
Requirements (Mac)	CPU: Power PC G4, or G5 or Intel CPU and at least 500MB of hard disk space and 512MB RAM OS 10.3.9 and higher including Snow Leopard
Size	272x120x119mm
Weight	Approx 1,600g (scanner only)

Verdict

WITH little in the way of competition, the Plustek OpticFilm 7600i SE is bound to turn a few heads, especially given its keen price. With a dynamic range of 3.5EV, it may not be able to match the 4.2EV dynamic range of the Nikon Coolscan V, but the Multi-Exposure function can help retrieve some of the lost detail in shadow areas.

The SilverFast software is comprehensive, but despite the Scan Pilot toolbar, the workflow could be made more fluid. This would help to ensure that users get the very best from each scan.

Without a mechanism pulling the film holder through the OpticFilm 7600i SE scanner, images must be scanned one at a time, which can be extremely time consuming and laborious. However, by taking your time, using both the SilverFast software and an external image editor, it is possible to get great scanned images.

Those looking to scan film images should look no further, especially given its excellent price.



Ask AP

Let the AP team answer your photographic queries

ELUSIVE FILM

Q I recently acquired a lovely Minolta 24 Rapid from eBay. I believe this was a great camera in its day, and the version I have is in pretty much mint condition. I would love to try it out, but getting the film (or cassettes to load the film into) is proving to be impossible. Can you offer any advice?

Gideon Jones

A The Minolta 24 dates from the early 1960s and shoots 16 24x24mm frames on 35mm film in a Karat or Rapid cassette. The Rapid version is what is really needed because it has a brass-coded bar as part of the cassette, which tells the camera (mechanically) the ASA speed of the film. Of course, if you load the cassette yourself (about 18in of film), which you will have to do now, and the film is 400 ASA and the cassette is coded for 50 ASA, the results could be alarming. You can use the earlier Agfa Karat cassettes with no meter actuation bar and use a handheld meter. I had a Minolta 24 for years – the lens is superb, although the meter is a bit unreliable.

The cassettes have not been available new and loaded with film for about 25 years. The best way of finding cassettes is a mixture of eBay and persistence. Do an eBay search on 'Karat rapid'.

cassettes' every few days and they will eventually turn up. Karat cassettes sometimes turn up as an outfit with an Agfa Karat camera – a 'Karat f/3.5 with four cassettes', for example. Buying such an outfit, keeping two cassettes and selling the camera with the other two is a possibility. You could also try the Camera Centre in Hailsham, East Sussex, which has had some cassettes listed on eBay recently and they tell me they have more available. Call 01323 840 559.

Ivor Matanle



3D PHOTOGRAPHY... 1

Q With regard to the recent letter from Malcolm Taylor (Ask AP, AP 1 May), who asked if it is possible to link two digital cameras together, the answer is yes. Joining two cameras together with a common shutter button is a simple DIY task, and I have done it myself with a pair of Kodak EasyShare C330 digital compact cameras (see images above right). Obviously, the exact dimensions will vary from camera pair to camera pair, but the principle is the same: each

camera is held in place with a 1/4in screw and wing nut, all readily available from your local DIY superstore. I can provide a more detailed description of my device to anyone who would like it – it's not an expensive set up.

Mike Rignal

A If any readers who are fans of stereo photography would like a copy of the description of Mike's device, please drop us a line at apanswers@ipcmedia.com and I'll send you a PDF file.

Ian Farrell



3D PHOTOGRAPHY... 2

A I was interested to read Malcolm Taylor's question regarding digital 3D photography in AP 1 May. I became interested in 3D photography after reading Brian May and Elena Vidal's book *A Village Lost and Found* (see Review, AP 19–26 December 2009). There are lens adapters available that will split the incoming light through a prism into two slightly separate views, allowing a stereoscopic image to be printed and viewed with a viewer. I ended up buying two low-end digital compact cameras and fashioned a small frame to hold them together and fire (almost) simultaneously to get two images. I then printed the images onto standard 6x4in paper and viewed with a stereoscopic viewer, which can be ordered at low cost on the internet. Of course, if the subject is motionless, then the time-honoured way of

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

FROM THE AP FORUM

Best hard drive for travelling

Danny1985 asks I'm backpacking around the world and need an external source on which to keep my images. I'm thinking about a 320GB hard drive, and something small enough to pop into a rucksack and powered by USB. I've got a big Western Digital hard drive at home, which hasn't been too bad over the past three years, but with all the names out there does anyone have any recommendations?

Large format replies One of the problems with external drives is that they aren't very shock proof. I'm using a 256GB SSD (solid state drive) that I've installed in a proprietary USB/eSATA case. The

shifting yourself slightly off-centre for each image works just as well.

It seems that the Fujifilm FinePix REAL 3D W1 is a great way of taking photographs for stereoscopic viewing, but I am not convinced that the means of viewing them is convenient and usable.

Phil Jones

FILTERS FOR PURPOSE

Q Having bought my first SLR, it was recommended to me that I buy a protective filter for the front of my lens. I can see the advantage of this, but it seems there are two options: a UV filter and a skylight filter. What is the difference between these, and is it worth paying for an expensive one if they are only for protection and not effects? **Cliff Orchard**

A Both UV and skylight filters eliminate some ultraviolet light, thereby fractionally reducing the haziness sometimes seen in landscapes on summer days. They are also relatively affordable, which means they are ideal for protecting the front element of a lens, as it is more cost effective to replace a scratched filter than a scratched lens. The difference between the two is that a skylight filter has a very slight pink cast to it, which was originally designed to reduce the very slight blue cast you see when shooting colour film beneath a deep blue sky. On a digital camera with automatic white balance, the effect of this pink tinge is removed, making the effect of the two filters the same.

As for the cost of such filters, you are paying for glass (or resin) that is as neutral and transparent as possible. I'd advise you to spend as much as you can afford, and keep in mind how much you paid for the lens in the first place. A £1,000 lens deserves a better filter than a £100 optic. **Ian Farrell**

SSD is intrinsically shockproof so is the ideal solution for travelling. However, the capacity is a bit small and the cost a bit big. I've bought several Western Digital Passports and like them. They also look nice and Western Digital is outstanding if anything goes wrong, although I've only ever had a problem with a laptop hard drive.

RonM replies I'd recommend LaCie rugged drives. They're more expensive than a standard external hard drive, but I've used them for years without any problems and they've been put through a fair amount.

Photomark replies Depending on what countries you're visiting, have you considered not taking a drive at all and relying on internet cafés to send your pictures back so they are waiting for you when you get home? It is a lighter option, with perhaps just a USB card reader and a couple of extra cards to carry. Of course, the flip side is that there aren't too many internet cafés up the Amazon if you're going off the beaten track!

www.amateurphotographer.co.uk

f/FAQ

Best image quality from your lens

Which aperture provides you with the sharpest lens performance? This is a good question because many of us know that lenses are not always at their sharpest when they are wide open, but improve greatly when stopped down a bit. It's natural, then, to assume that things keep getting better as apertures get smaller, until a lens is delivering its best at its minimum aperture. However, this is not the case.

While a lens delivers the most depth of field at its smallest aperture, a physical phenomenon called diffraction spoils overall sharpness at this setting. Diffraction is always present at any aperture other than the maximum value, but only really starts to spoil the party when very small openings are used. This is pretty annoying because many photographers striving for maximum sharpness are also striving for maximum depth of field, and are forced to compromise on the settings they use.

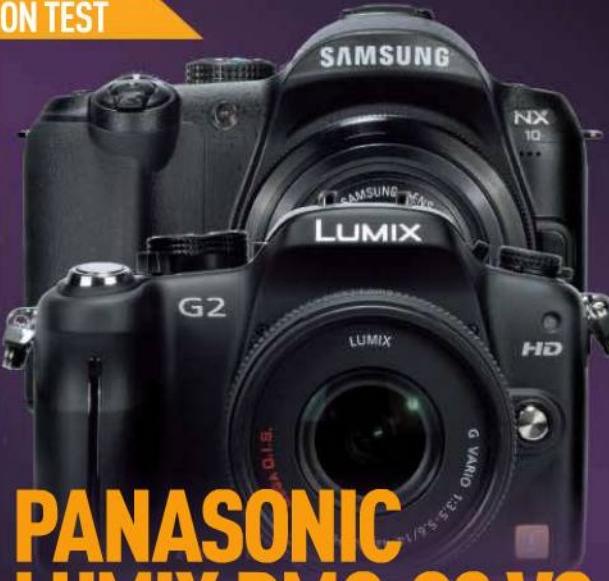
The balance between poor wide-open performance and poor performance due to diffraction can be established by shooting the same scene at multiple apertures and 'pixel peeping' at 100% at the results. If you are really nerdy, it's an exercise worth doing for all your optics (at various zoom settings) – just make sure you fire the camera from a tripod by remote control to avoid shake as apertures get small and shutter speeds lengthen. You'll find apertures like f/8 or f/11 are often the best compromise.

Before you get too worried about diffraction spoiling your images, though, it should be emphasised that this is only one factor governing image sharpness. You will get just as much, if not more positive benefit from making sure your front lens element is clean and you are avoiding camera shake – tripod, remote and mirror lock at the ready! However, if you are striving for perfection in your landscapes, you may want to open up from f/32 to f/16 and use hyperfocal focusing to maximise depth of field in order to get the ultimate in resolution and sharpness. **Ian Farrell**

In next week's AP

On sale Tuesday 25 May

ON TEST



PANASONIC LUMIX DMC-G2 VS SAMSUNG NX10

The micro-system camera market is hotting up as the latest **Micro Four Thirds** camera takes on the Samsung NX10 with APS-C-size sensor

ON TEST

LENS TEST

Geoffrey Crawley tests the AF-S Nikkor 24mm f/1.4G ED and Sigma 24mm f/1.8 EX DG Asph Macro wideangle lenses



FEATURES

RECORDING WAR

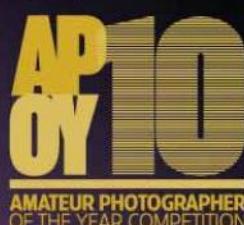
We dig through the **Imperial War Museum's** vast collection of war images and examine the camera's significance on the battlefield

APOY

APOY RESULTS ROUND 3

Find out who finished in the top 30 in the Everyday People round of our **Amateur Photographer of the Year competition**

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



IMPROVE YOUR DIGITAL PHOTOGRAPHY

Digital photo courses for all levels – enrol today!

WIN a Nikon D5000 kit worth £689.99

Visit www.spi-photography-courses.com

Photographer Home Study Courses

A black Nikon D5000 SLR camera with a lens attached.

Digital Photography for beginners

The Foundation in Digital Photography teaches you how to use your digital camera. You will learn:

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing

Course level: beginner

Digital Photography intermediate

The Diploma in Digital Photography is more a technical course that teaches you advanced digital skills such as:

- Working with tones: Levels and Curves
- Contrast control
- Using white balance
- Black and white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing

Course level: intermediate

In association with www.nikon.co.uk



At the heart of the image

SPI SCHOOL OF PHOTOGRAPHIC IMAGING



arrowfile
Looking after all that you treasure

JESSOPS
YOUR PICTURES. OUR PASSION.

photob<

For detailed course contents visit www.spi-photography-courses.com and download an information pack, or call Charlene Baker on 0203 148 4326

TO ENROL OR FOR MORE INFORMATION SEND THIS COUPON TO

The School of Photographic Imaging Administrator
IPC Media, Blue Fin Building, 9th Floor,
110 Southwark Street, London SE1 0SU
or call 0203 148 4326

- Yes, I would like to enrol on the Foundation in Digital Photography
 Yes, I would like to enrol on the Diploma in Digital Photography
 Please send me more details about the courses

Mr/Mrs/Ms Forename
Surname
Address
.....
.....

Postcode
Daytime tel number
Email

If you would like to receive the SPI student E-newsletter please tick here

HOW TO PAY: (UK RATES).
Overseas fees available on request

BY CHEQUE OR POSTAL ORDER:
Made payable to IPC Media for: £299

BY CREDIT CARD: Please debit £299
Mastercard Visa

Card number
.....
Issue number
Start date
Expiry date
Three-digit security number

Signature (I am over 18)

BY DIRECT DEBIT:
Please note, if you are paying by Direct Debit the full cost of the course will be £315

Yes, please send me a bank instruction form to deduct three monthly debits of £105 from my account

Signature (I am over 18)

If you would like to receive emails from the SPI containing news, special offers and product and service information and take part in research, please tick here

Amateur Photographer, published by IPC Media (IPC), will collect your personal information to process your entry. IPC would like to contact you by post or telephone to promote and ask your opinion on our products and services. Tick here if you prefer not to hear from IPC

IPC will occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services.
Tick here if you prefer not to be contacted

SPI
SCHOOL OF
PHOTOGRAPHIC
IMAGING

Canon IXUS 210

Canon's stylish 14.1-million-pixel IXUS 210 has a huge 3.5in touchscreen and a host of great features



Canon's IXUS 210 is available in black, silver, gold and pink



Richard Sibley
Technical writer

DATAFILE

RRP	£349.99
Sensor	14.1 million effective pixels
Output size	4320x3240 pixels
File format	JPEG or MOV video
Lens	24-120mm (equivalent) f/2.8-5.9
Sensitivity	ISO 80-1600
Exposure modes	Auto, Program, plus 11 scene presets
Exposure metering	Evaluative, centreweighted, spot
White balance	Auto, 5 presets, plus custom LCD
3.5in touchscreen LCD with	460,000 dots
Focus modes	AiAF, 1-point AF fixed to centre or Touch AF, Tracking AF, Face Detection
Memory card	SD, SDHC, SDXC
Power	Rechargeable Lithium-Ion
Weight	160g (including battery and card)
Dimensions	99.3x55.7x22mm

ALTHOUGH touchscreen compact cameras aren't a new idea, advances in touchscreen technology now mean that they are a viable option when it comes to operating the camera easily.

However, I was a little dubious when Canon announced that the 14.1-million-pixel IXUS 210 was going to have no control buttons, and rely instead on a 3.5in touchscreen. In fact, the IXUS 210 has just three buttons and a single switch, all of which are positioned on the camera's top-plate. The switch changes the camera between its photo, video and automatic modes, while the three buttons function

Images from the IXUS 210 are well exposed with pleasing colours



to turn the camera on and off, activate the image playback mode and, of course, operate the camera's shutter.

Despite the camera lacking the IS (Image Stabilization) suffix, the 24-120mm equivalent lens of the IXUS 210 is stabilised, with Canon claiming that it offers up to a 3EV reduction in the handholdable shutter speed.

The 1/2.3in CCD sensor of the IXUS 210 is the same size as that used in the Digital IXUS 200 IS, yet the IXUS 210 has two million more pixels, with 14.1 million compared to the earlier model's 12.1 million. With more photosites crammed on to the same small surface area of the sensor, there is always a risk that image noise could become a problem. This could be why the sensitivity has been limited to a reasonably modest ISO 1600.

PERFORMANCE

At around the same size as a mobile phone, the IXUS 210 is light and fits comfortably in a trouser pocket. Although the touchscreen is slower to use than buttons, my fears regarding its sensitivity proved unfounded. Only a slight touch is required to press the large virtual buttons, and navigating the settings is simple as Canon has kept the number of options on any one screen to a minimum.

The camera's touch properties are at their best when using the Touch AF feature. This allows the focus area to be selected by simply touching it on the screen. In face-detection mode, touching a point on the screen enables focus tracking of that object, which is useful for following moving subjects. In all, focusing the IXUS 210 is fast and accurate, particularly in single AF point mode.

There are some interesting Smart Shutter modes on the IXUS 210. The Wink Self-Timer starts the camera's self-timer once

it detects an eye blinking at the camera, which is useful for self-portraits. However, the Smile Shutter is my favourite. When set to this mode, the IXUS 210 automatically takes an image when it detects a smiling face in front of it. I was surprised at just how well this feature works.

With centreweighted and spot metering, as well as EV compensation and ISO sensitivity adjustment, there are plenty of manual-exposure options for those who want more from their compact camera.

For the most part, I found that I used the IXUS 210 in its evaluative metering mode. The results were excellent, with images bright and well exposed. The camera also selected sensible exposure settings when given more awkward backlit scenes. Nearly all the images I took would make good prints without further adjustment.

Colours look bright and natural with the My Colour settings turned off, but with 11 different colour style settings, plus a custom setting, it is possible to achieve most colour effects in-camera. I found the Vivid option to be particularly good for bright and bold holiday snapshots.

Given that the camera's sensor has 14.1 million pixels, noise is well controlled. When viewing images at 100%, noise is noticeable even at ISO 200, but as most people won't regularly be making huge prints from a compact camera, it shouldn't be an issue. In-camera noise reduction causes images to have a smudged effect, especially at ISO 1600, although once again this will only be an issue when making prints at around A4 in size. **AP**

Verdict

DESPITE

my anxieties about the touchscreen, the Canon IXUS 210 performed well. It is slower to use than a model with conventional buttons, but given the point-and-shoot nature of compact cameras, most people won't change the settings from one shot to the next. It produces excellent images that are perfect for the casual snapper, while the few manual exposure settings and the stylish design will also appeal to those who demand a little more.





SRS Microsystems

www.srsmicrosystems.co.uk

Mall Order Hot Line 01923 226602

PENTAX

18-55 AL WR £109
50-200 WR £109
10-17 3.5-4.5 £129
12-24 4 DA £109
150 DA Limited £159
17-70 4 ED SDM £129
21/3.2 AL DA £109
35/2.8 Macro DA Limited £139
40/2.8 DA Limited £139
55-200 4.5-5.8 DA ED £149
70-200 4 DA Limited £149
18-55 DAL £139
16-50 DA* 2.8 SDM £129
200 DA* 2.8 SDM £149
300 DA* 4 SDM £139
50-135 DA* 2.8 SDM £165
55-200 DA* 4 SDM £165
60-250 DA* 4 SDM £185
55-300 4.5-5.8 DAL UNBOXED £159
100/2.8 DFA WR Macro £159
100/2.8 DFA Macro £159
50/2.8 DFA Macro £149
31/1.8 FA Limited £199
43/2.8 FA Limited £199
77/1.8 FA Limited £249
AF 160 EX Ring Flash £149
AF 540 FGZ Flash £129
AF 360 FGZ Flash £199
AF 200 FG Flash £109
TR Power Pack 3 (540 FGZ) £199



NEW PENTAX KX COLOURS AVAILABLE
The Pentax Kx is now available in an additional 8 colours. Call or visit our website to order yours today!



Body Only
£419
Body +
18-55 DAL
£439



Body Only
£775
Body +
18-55 WR
£799



sales@srsmicrosystems.co.uk

Panasonic

G1
Body + 14-45
£399

Panasonic
GH1
Body + 14-140
£1069

Panasonic
GF1
Body + 20 11.7
£619

WANT TO UPGRADE?

We buy digital SLR lenses & cameras!
Call us for a price today

SIGMA

100-300/4 EX DG IF
10-20/4.0 EX DC HSM
10-20/3.5 EX DC HSM
10/2.8 EX Macro DG
100-300/4.0 EX DG OS
12-24/4.0-5.6 APO OS
150-500/5.6-6.3 APO DG OS
17-70/2.8-4.5 DC
17-70/2.8-4.5 DC OS
180/3.5 EX Macro DG
18-55/3.5-5.6 DC OS
18-105/4.0-5.6 DC OS
18-250/5.6-6.3 DC HSM OS
18-50/2.8 EX DG Macro
24-70/2.8 IF EX DG HSM
30/1.4 EX DC
4.5/2.8 EX HSM Circular Fisheye
50-150/2.8 EX DC Macro
20-70/2.8 EX DG HSM OS
50/1.4 EX DG HSM
50/2.8 Macro DG
50-200/4.5-6.3 DC OS HSM
70-200/2.8 EX DG Macro
70-300/4.5-6.0 APO DG Macro
70-300/4.5-6.0 Macro Super DG
70-200/2.8 EX DG Macro
70/2.8 EX Macro DG
EF 530 DG ST Flash
EF 530 DG Super Flash
EM 140 DG Macro Flash

£809

£399

£449

£375

£559

£115

£679

£249

£335

£249

£119

£119

£239

£189

£665

£179

£129

£129

£375

£129

£199

£299

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£199

£



focused on photography

warehouseexpress.com

Voted Best Online Retailer for 8 Years! 2002-2009



Follow us on Twitter for latest deals:

twitter.com/WexTweets



Become a Warehouse Express Fan:

warehouseexpress.com/facebook



Read WexBlog for news and reviews:

blog.warehouseexpress.com

AUTHORISED
Dealer

Nikon DSLRs and DSLR kits at low prices

Nikon D3s
12.1 million pixels

- 9fps and 51-point AF
- 7-stop ISO range of 200-12,800 with up to ISO equiv. of 102,400
- FX format HD movies

D3s BODY ONLY £3574 or £145 mth

2 YEAR WARRANTY

D3x
24.5 million pixels

Amateur Photographer AWARDS 2010 HIGH-END CAMERA OF THE YEAR

D3x BODY ONLY £4834 or £196 mth

2 YEAR WARRANTY

Nikon D300s
12.3 million pixels

- HD Movie Capability with Stereo Mic terminal
- 51-point autofocus system
- 12.3 megapixel CMOS sensor and 7fps
- It has a large 3 inch TFT screen
- Dual SD and CF Memory Slots

D300s BODY ONLY	£1144 or £47 mth
D300s + 16-85mm VR	£1463.99 or £60 mth

2 YEAR WARRANTY

NIKON D90 Purchase a new Nikon D90 DSLR in any configuration
£60 CASHBACK - £60 CASHBACK*
CASHBACK EXTENDED TO 30TH JUNE 2010!

*Cashback available on purchases made between 07.05.10 - 30.06.10. For more information please visit Nikons website at www.nikon.co.uk/cashback. *Terms and conditions apply - see Nikon website for further details.

£60 CASHBACK*

D90 12.3 million pixels

2 YEAR WARRANTY

D700
12.1 million pixels

FREE MB-D10 Grip!

2 YEAR WARRANTY

...Terms and conditions apply - see Nikon website for further details.

D700 BODY ONLY £1763.99 or £72 mth

2008 PHOTOGRAPHY AWARDS 2009

Nikon D3000
10.2 million pixels

- Ideal entry-level DSLR • 11-pt. AF system • 3fps • 3" TFT screen

D3000 BODY ONLY	£298.99 or £13 mth
D3000 + 18-55mm VR	£348.99 or £15 mth
D3000 + 18-55mm	£369.99 or £15 mth
D3000 + 18-105mm VR	£498.99 or £21 mth
D3000 + 18-55mm + 55-200mm	£529 or £22 mth

2 YEAR WARRANTY

CHECK OUR WEBSITE OR CALL FOR THE LATEST PRICES!

D90 BODY ONLY £659 £599 Inc Cashback*

D90 +18-105mm VR £779.99 £719.99 Inc Cashback*

D5000 BODY ONLY £468 or £19 mth

D5000 + 18-55mm VR £509.99 or £21 mth

D5000 + 18-105mm VR £638 or £26 mth

2 YEAR WARRANTY

LENSES

10.5mm f/2.8G IF-ED AF DX Fisheye Nikkor	£518.99	300mm f/2.8G AF-S VR Nikkor	£3977.99	55-200mm f/4.5-5.6G AF-S DX - Black	£181.99
16mm f/2.8D AF Fisheye Nikkor	£597.99	300mm f/2.8G ED VR II	£4398.99	55-200mm f/4.5X VR IF-ED	£228.99
20mm f/2.8D AF Nikkor	£459.99	300mm f/4 AF-S IF ED	£965.99	70-200mm f/2.8 ED VR	£1512.89
24mm f/1.4G AF-S ED	£1894.99	400mm f/2.8G ED-S VR Nikkor	£6527.99	70-200mm f/2.8 ED VR II	£1628.99
24mm f/2.8D AF Nikkor	£328.99	500mm f/4 ED AF-S VR Nikkor	£7579.99	70-300mm f/4.5-5.6G AF-S VR IF-ED	£427.99
28mm f/2.8D AF Nikkor	£216.99	600mm f/4 ED AF-S VR Nikkor	£6926.99	80-400mm f/4.5-5.6G AF-D VR	£1168.99
35mm f/1.8 G AF-S DX	£167.99	NEW! 10-24mm f/3.5-4.5G AF-S DX	£638.99	200-400mm f/4G VR AF-S IF ED Zoom Nikkor	£4598.99
35mm f/2D AF Nikkor	£253.99	12-24mm f/4 G AF-S IF-ED DX Zoom	£805.99		
50mm f/1.8D AF Nikkor	£228.99	14-24mm f/2.8 AF-S G ED	£1288.99		
50mm f/1.4G AF-S	£298.99	16-35mm f/4 G AF-S DX VR	£994.99		
50mm f/1.8D AF Nikkor	£106.99	16-85mm f/4.5-5.6G AF-S DX ED VR	£434		
60mm f/2.8G AF-S ED Micro Nikkor	£397.99	17-55mm f/2.8G DX AF-S IF-ED	£1044.99		
60mm f/2.8D AF Micro	£320.99	18-35mm f/3.5-4.5G IF-ED AF Zoom	£498		
85mm f/1.8D AF Nikkor	£304.99	18-55mm f/3.5-5.6G AF-S DX MKII	£126.99		
85mm f/1.4D AF Nikkor	£886.99	18-55mm f/3.5-5.6G AF-S DX VR	£147.99		
85mm f/3.5 AF-S DX VR ED	£439.99	18-70mm f/3.5-4.5 AF-S DX Zoom Nikkor	£298.99		
105mm f/2.8G AF-S VR IF ED Micro Nikkor	£604.99	18-105mm f/3.5-5.6G ED VR	£219.99		
105mm f/2 DC Nikkor	£799	18-200mm f/3.5-5.6G AF-S DX VR	£529.99		
135mm f/2D AF DC Nikkor	£958.99	NEW! 18-200mm f/3.5-5.6G AF-S DX VR II	£586.99		
180mm f/2.8D AF IF-ED Nikkor	£619	24-70mm f/2.8 AF-S ED	£1192.99		
200mm f/4D AF Micro Nikkor	£1108.99	24-85mm f/2.8-4D AF Zoom Nikkor	£518.99		
200mm f/2-S VR	£3099.99	24-120mm f/3.5-5.6G AF-S VR IF-ED Zoom	£539.99		

SOFTWARE

Nikon Capture NX2	The next generation of Nikon's image editing and processing software	£129.25	Circular Polarising	£39.14	L39 UV	£27.39	R60 Red	£27.39
Nikon Capture NX2 Upgrade		£79.99	A12 Amber	£27.35	Neutral Colour	£14.67	SOFT No.1	£96.88
Nikon Capture NX		£49.99	B8 Blue	£27.35	ND400 Neutral Density	£27.39	X0 Green	£27.39
Nikon Camera Control Pro 2		£145	L18C Skylight	£46.97	ND45 Neutral Density	£27.39	Y48 Yellow	£27.39

FILTERS prices start from...

Nikon Circular Polarising	£39.14	L39 UV	£27.39	R60 Red	£27.39
A12 Amber	£27.35	Neutral Colour	£14.67	SOFT No.1	£96.88
B8 Blue	£27.35	ND400 Neutral Density	£27.39	X0 Green	£27.39
L18C Skylight	£46.97	ND45 Neutral Density	£27.39	Y48 Yellow	£27.39
L37C UV	£42.07	ND85 Neutral Density	£27.39	Y52 Yellow	£27.39
		OS6 Orange	£27.39	CPL1L Drop-in Circular	£176.16

DIGITAL SLR ACCESSORIES

Nikon D60	AS-15	EN-EL9	MH-23	EH-5 AC	EP-5 AC	CF-DC1	DR-6	DG-2	DK-22	Capture NX2	DK-5	DK-16	ML-L3 RC	UC-E4	EG-D100	FSA-L1	SB-400	
	E22	£39.99	£42.99	£83.83	£29.99	£38.99	£225.18	£87.99	£4.99	£129.95	£4.99	£4.49	£16.49	£19.83	£19.99	£329	£127.99	
Nikon D90	CF-D80	EN-EL3e	EH-5A	DK-21M	DK-5	SB-400	SC-28	ML-L3 RC	MC-DC1	BM-7	A5-15	MB-D80	DR-6	DG-2	Capture NX2	MC-35	MC-36	SB-900
	E34.99	£69.99	£79.99	£22.99	£4.99	£127.99	£59	£16.49	£31.49	£8.99	£22	£149.00	£225.18	£87.99	£129.95	£130	£125.99	
Nikon D700	EN-EL3e	MB-D10	EH-6 AC	EH-5A	MH-18A	MH-19	SB-900	WT-4	DK-17A	ML-3 IR	DG-2	DK-18	DR-5	DR-5	Capture NX2	MC-35	MC-36	MC-30
	£69.99	£259.49	£79.99	£79.99	£34.24	£195.73	£325.99	£597.02	£22.99	£214	£87.99	£6.99	£225.09	£129.95	£130	£149.99	£149.99	
Nikon D300s	EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	EH-6 AC	EH-5A	DK-21M	DK-23	BM-II	DR-6	SC-28	MC-35	MC-36	DK-5	Camera Control Pro 2	BF-1a	BF-1a
	£69.99	£259.49	£597.02	£34.24	£195.73	£79.99	£79.99	£22.99	£4.99	£8.99	£225.18	£59	£130	£149.99	£4.99	£134	£6.99	
Nikon D3	EN-EL4a	MH-21	MH-22	BL-4	EH-6	WT-4	DK-17A	MC-30	MC-36	ML-3 IR	SC-29	DR-5	DR-5	DG-2	DK-17M	Camera Control Pro 2	DK-18	MC-35
	£88.09	£127.22	£232.99	£14.99	£79.99	£597.02	£22.99	£63.49	£149.99	£213.99	£65	£225.09	£87.99	£22.99	£134	£6.99		

FLASH GUNS

SB-400	Nikon SB-400	£127.99
SB-R200	Nikon SB-600	£229
	Nikon SB-900	£325.99
Nikon Close-Up Speedlights and Kits		
Nikon SB-R200		£179

WIRELESS FILE TRANSMITTERS

WT-1 Wireless Transmitter	£371.90
WT-2 Wireless Transmitter	£469.77
WT-3 Wireless Transmitter	£391.77

Great reasons to buy from us

- 1 Over 11,000 photographic products to choose from
- 2 Brand leading products at our famously low web prices
- 3 Prices updated daily to give you the best deal we can
- 4 Expert reviews from the professionals available on our site
- 5 Excellent customer service from highly trained staff

01603 208761
CALL US Mon-Fri 8am-8pm
Or visit our website at www.warehouseexpress.com

Canon Unbeatable value on their latest models

Canon EOS 550D

- 100-6400 ISO expandable to 12800
- Auto ISO Stop
- iFCL Metering
- Full HD 1080p Movie
- External Mic Socket
- 3:2 Clear view LCD



EOS 550D BODY ONLY	£633.99 £583.99 inc Cashback**
EOS 550D +18-55mm	£714.99 £664.99 inc Cashback**
EOS 550D +18-135mm	£899 £849 inc Cashback**
EOS 550D +18-55mm + 55-250mm	£889 £839 inc Cashback**



EOS 500D 15.1 million pixels	£519.99 £489.99 inc C/Back**
EOS 500D +18-55mm	£584.99 £554.99 inc C/Back**
EOS 500D +18-55 + 55-250mm	£786.99 £756.99 inc C/Back**



*Saving on 50D + 17-85mm IS Lens and includes Cashback..

EOS 50D BODY ONLY	£696.99 RRP £999.99 £631.99 inc C/Back**
EOS 50D +17-85mm IS	£938.99 RRP £1579.99 £873.99 inc C/Back**
EOS 50D +18-200mm	£1024.99 or £42 mth £959.99 inc C/Back**



*Saving on 7D + 18-135mm

EOS 7D BODY ONLY	£1225.99 RRP £1699.99
EOS 7D +18-135mm	£1458.99 RRP £1999.99



*Saving on 5D MKII Body Only

EOS 5D MK II BODY ONLY	£1689.99 RRP £2299.99
EOS 5D MK II + 24-105mm IS	£2324.99 or £95 mth

See our website for details on **STUDENT CASHBACK** from Canon...
£150 OFF the EOS 5D MKII and **£75 OFF** EOS 7D. Terms and Conditions apply.

Canon

EOS 500D

- 15.1 Megapixels • APS-C CMOS Sensor • 9 point AF • HD quality 720P Video • ISO 100-exp. to 12800



EOS 500D 15.1 million pixels	£519.99 £489.99 inc C/Back**
EOS 500D +18-55mm	£584.99 £554.99 inc C/Back**
EOS 500D +18-55 + 55-250mm	£786.99 £756.99 inc C/Back**



EOS 1D Mark IV	£3733.99 RRP 4779.99
-----------------------	--------------------------------

Canon Other DSLRs...

EOS 450D BODY ONLY	£469.99 or £20 mth
EOS 450D + 17-85 IS + 70-300 IS	£1169.99 or £48 mth
EOS 1Ds Mk III BODY ONLY	£5249 or £213 mth

CHECK OUR WEBSITE OR CALL FOR THE LATEST PRICES – WE UPDATE THESE DAILY!

Canon LENSES



EF 70-200mm f2.8L IS USM II	£2249 or £92 per month
EF 50mm f1.8L USM	£1304.99 or £53 per month
EF-S 100mm f2.8L IS USM Macro	£779 or £32 per month
EF 100mm f2.8L IS USM Macro	£354.99 or £15 per month
EF 50mm f1.8 II	£1799.99
EF 85mm f1.8 II	£1349.99
EF 85mm f1.8 USM	£1137.99
EF 100mm f2.0	£386.99

Canon ACCESSORIES



Skylight	£20.54
Reversing	£20.54
ND 4L Neutral Density	£29.35
ND 8L Neutral Density	£29.35
Circular Polarising	£78.29
UV Filter	£15.16

Canon EXTENDERS



EF 1.4x Extender	£67.99
EF 2x II Extender	£67.99

Confused about lenses?
Read our lens sense guide at
www.warehouseexpress.com/guides

Canon FLASH GUNS



430 EX II	£107.99
MR14 EX Macrolite	£465
430 EX Speedlite	£374.99
580 EX II	£779

Canon MULTIPLE FLASH SET UP



ON CAMERA ACCESSORIES:	1. TTL Hot Shoe Adaptor
	2. TTL Distributor
	3. Off Camera Shoe Adaptor
	4. Connection Cord 0.6m length
OFF CAMERA ACCESSORIES:	5. Off Shoe Cord 3
	6. L Bracket SB-E2

*Cashback available on purchases made between 1/04/09 - 31/05/10. For more information please visit www.canon.co.uk. Terms and conditions apply - see Canon website for further details. Cashback is redeemed via Canon only.

All prices incl. VAT at 17.5% • Major Credit Cards accepted (except AMEX) Our standard delivery charges apply for UK Mainland Next Working Day Delivery are: For orders over £100 delivery is £4.99. For orders under £100 delivery is £3.99 • Deliveries on Saturdays, or to NI/Ireland, Scotland & Ch. Islands are subject to extra charges • 24hr delivery not applicable to chq. payments • E. & O.E. Prices subject to change. Goods subject to availability • Min. balance for finance is £200. No Deposit Typical Eg.: Cash price £200 = 12 monthly payments of £19.14 – total amount payable £229.68 Typical 29.8% APR (Direct Debit). Credit is subject to status, details available on request. © Warehouse Express 2010.

Canon DIGITAL SLR ACCESSORIES



BG-E5	£22.49
LP-E5	£44.99
HL-E5	£29.35
LC-E5	£44.03
CB-E5	£89.00
ACK-E5	£59.00
RS-E6	£12.87
RC-5	£19.99
RC-1	£19.99
Angle Finder E	£169
EP-EX15	£19.99
RF-ET	£7.99
DioSeries	£6.49
CUP-EF	£7.99
EW-100DIII	£22.99
EH-19L	£39.99
IFC-450D	£36.89

BG-E2N	£149.49
DSKE3	£179.99
BPS11	£89.49
CB-SL	£44.03
CA-P5400	£105
CA 570	£42.99
ACK E2	£58.71
RS-B0N3	£44.49
TCB0N3	£129
LC 5	£322.96
Angle Finder C	£169
EP-EX15	£19.99
Rubber Frame E	£8.49
Dioptrics	£9.99
Eyecup E	£13.84
Focus Screen E	£29.99
WFT-E2	£699.00
OSKE3	£179.99
Hand Strap E1	£24.99
Wide Strap L6	£22.49
IFC500U	£29.99

LPE4	£119.99
ACK-E4	£86.03
LCE4	£377.45
CB570	£36
RSB0N3	£44.49
CB TCB0N3	£129
LCS	£322.96
Angle Finder C	£169
AntiFog	£28.08
Dioptrics	£9.99
Eyecup E	£13.84
Focus Screen E	£29.99
WFT-E2	£699.00
OSKE3	£179.99
Hand Strap E1	£24.99
Wide Strap L6	£22.49
IFC500U	£29.99

WAREHOUSE EXPRESS SHOWROOM

- 1 Over 11,000 photographic products to choose from
- 2 FREE Demonstrations on leading brand products
- 3 All the latest models to touch, try and buy
- 4 Price on our website is the price in store!

Showroom Open: Mon-Fri 10am-6pm, Sun 10am-4pm.

01603 208761
CALL US Mon-Fri 8am-8pm
 Or visit our website at www.warehouseexpress.com

Waterproof, Shockproof & Freezeproof Digital Compacts



Up to £50 Cashback* on selected Digital Compacts

Canon

PowerShot G11

£419

Only £389
Inc Cashback*



£30
C/Back



£30
C/Back



£30
C/Back



£20
C/Back



£40
C/Back



£50
C/Back

Cashback available on purchases made between 21/04/09 - 22/06/10.

*Terms and conditions apply - see www.canon.co.uk for further details.

Canon



£276

PowerShot SX120	£159.99
NEW! PowerShot SX20	£294
£264 Inc Cashback*	
PowerShot SX20	£304.99
£264 Inc Cashback*	
PowerShot SX1	£378.99
£328.99 Inc Cashback*	
PowerShot S90	£318
£288 Inc Cashback*	
PowerShot G11	£419
£389 Inc Cashback*	
NEW! IXUS 105	£154.99
NEW! IXUS 130	£214.99
NEW! IXUS 210	£276
NEW! PowerShot A495	£109
NEW! PowerShot A3100	£129.99



£309.99

Coolpix Models:	
NEW! L1	£68.99
L22	£79.99
NEW! S3000	£104.99
S570	£125.99
S640	£174.99
NEW! L110	£199.99
S8000	£248.99
S1000pj	£319
NEW! P100	£349.99

FUJIFILM

HALF PRICE! Fuji FinePix Z20fd...

FinePix Models:

F200EXR	£154
S2000HD	£164.99
NEW! XP10	£169.99
F70EXR	£174.99
NEW! JZ500	£179.99
NEW! Z700EXR	£199.99
NEW! F80EXR	£199.99
NEW! S2500HD	£199.99
S200EXR	£296.99
NEW! HS10	£399.99



FREE
2GB SD
card

CAMCORDERS

Visit www.warehouseexpress.com for our complete range

Canon



£227
or £10mth

Canon



£449
or £10mth

Canon



£1199
or £49mth

JVC



£199
or £36mth



WIN a 40" Sony Bravia TV in time for the World Cup!

PURCHASE ANY SONY
CAMCORDER, COMPACT
OR ACCESSORY WORTH
OVER £100 FROM
WAREHOUSE EXPRESS...
AND BE ENTERED INTO
A DRAW TO WIN A SONY
40" 1080P BRAVIA TV
WITH INTEGRATED
FREESAT. T&Cs APPLY,
SEE OUR WEBSITE FOR
MORE DETAILS.

SONY

SanDisk



NEW Extreme Pro CF
Up to 90MB/s read/write speed
16GB £179
32GB £299
64GB £549

NEW Extreme 400x UDMA CF
Up to 60MB/s read/write speed
8GB £67.99
16GB £109.99
32GB £189.99

Secure Digital
2GB £7.99
4GB £13.49
8GB £26.99
5-in-1 Card
Reader USB 2.0
£17.49

Secure Digital
4GB £10.49
8GB £59.99
16GB £121.99
Compact Flash
8GB £59.99
32GB £178.99

Secure Digital
4GB £34.99
8GB £59.99
16GB £112.99
Compact Flash
8GB £59.99
32GB £178.99

Compact Flash
8GB £59
Cruzer Back Up
8GB £24.99
16GB £44.99
32GB £89.99

Pro 233x CF
4GB £21.57
8GB £39.14
305x UDMA CompactFlash
1GB £14.99
4GB £46.97
16GB £117.44

UDMA 300x CF
4GB £47.99
8GB £84.99

Pro 133x SD
4GB £25.99

Environmental-friendly 7200 dpi
film scanner. SE version is ideal
starter unit, while the AI version
includes an IT8 Calibration target
for high-end imaging use.

7600I SE OpticFilm Scanner
£249
7600I AI OpticFilm Scanner
£369

Built to last
and durable
against the
sharpest
knocks and
scratches.
Triple Interface
250GB £83
320GB £93
500GB £120.99
USB 2.0
320GB £72.99
500GB £94.99

All prices incl. VAT at 17.5% • Our standard delivery charges for UK Mainland Next Working Day Delivery are: For orders over £100 delivery is £4.99. For orders under £100 delivery is £3.99. • Deliveries on Saturdays, or to N.Ireland, Scotland & Ch. Islands are subject to extra charges. • 24hr delivery not applicable to chq. payments. • E. & O.E. Prices subject to change. Goods subject to availability. • Min. balance for finance is £200. No Deposit Typical Eg.: Cash price £200 = 12 monthly payments of £19.14 – total amount payable £229.68. Typical 29.8% APR (Direct Debit). Credit is subject to status, written details on request:
Warehouse Express Group Ltd, 13 French Road, Norwich, NR3 2BT. © Warehouse Express 2010.

Apple Aperture 3

With over 200 features, Aperture allows you to work faster and make your great shots even better. It even lets you to start adjusting an image while it's still being copied to your Mac.

£154
Upgrade £69.99

NEW



SOFTWARE

NEW! Photoshop CS5 Extended
Photoshop CSS Mac £929.99
Photoshop CS5 Win £929.99
NEW! Photoshop CS5
Photoshop CSS Mac £644.99
Photoshop CSS Win £644.99
Lightroom
Lightroom 2.0 £214.99
Photoshop Elements
Elements 8.0 £69.99

OnOne Software
Elements Essentials £42.95
Genuine Fractals 6 £124.95
Genuine Fractals 6
Pro Edition
Mask Pro 4.1
PhotoTune 2.0
PhotoTools 2.0
PhotoTools 2.0 Pro
Plug-in Suite 4.0 £239

Voted Best Online Retailer for 8 Years! 2002-2009



BOWENS INTERNATIONAL

STUDIO LIGHTING

BOWENS Accessories - see website for our full range



BOWENS GEMINI NEW ULTRA COMPACT GEMINI 200 & 400

GEMINI "Gemini ... one of the most popular studio flash systems in the world" Steve Aves

FAQ on our website

See the... Steve Aves reviews on our website

Contact Steve for advice... on our website now

Steve talks about...

Colour Temperature & Flash Duration, on our website

Steve's Lighting Guides view them on our website

Beginners Guide to Lighting

Read about the last seminar or find out about Steve's next seminar on our website



See Steve Aves 'Bowens Gemini R type' review on our website

Gemini R Series

250R Head	£349	or £15mth
500R Head	£399	WAS £409
250/250 2 Head Kit	£799	or £33mth
500/500 2 Head Kit	£999	WAS £929
250/250 Travelpak Kit	£1329	or £54mth
500/500 Travelpak Kit	£1349	or £55mth
500/500/500 3 Hd Kit	£1449	or £59mth

Building on the considerable success of the Esprit Gemini range the Bowens Gemini R range has added many additional and new features unavailable on the original Gemini monolight system.

See Steve Aves 'Bowens Gemini R type' review on our website

Gemini PRO Series

500 PRO Head	£499	or £221mth
750 PRO Head	£569	or £242mth
500 PRO Twin Kit	£1199	or £49mth
750 PRO Twin Kit	£1369	or £56mth
500 PRO Travelpak Kit	£1649	or £67mth
750 PRO Travelpak Kit	£1799	or £73mth
500 PRO 3 Head Kit	£1849	or £75mth
750 PRO 3 Head Kit	£2099	or £85mth

Introducing the new ultra compact Gemini 200 & 400. The Gemini 200 & 400 offers many new features not available on the previous entry-level Gemini flash heads, with our compromising on price or the high-quality standards that have become synonymous with the Bowens brand.

See Steve Aves 'Bowens Gemini R type' review on our website

Gemini Travel-Pak

Add versatility to your existing Bowens lighting kit with the restylized Travelpak.

Travel Pak including High Capacity Battery, Charger and 3m Cable

Travel Pak including Battery, Charger and 3m Cable

£559

£489

200/200 Travelpak Kit

£859

400/400 Travelpak Kit

£939

BOWENS GEMINI NEW ULTRA COMPACT GEMINI 200 & 400

Introducing the new ultra compact Gemini 200 & 400. The Gemini 200 & 400 offers many new features not available on the previous entry-level Gemini flash heads, with our compromising on price or the high-quality standards that have become synonymous with the Bowens brand.

New Features include:

- 5 Stop Power Range

- Auto Power Dump

- Proportional Modeling Lamp Control



200/400 Kit £529

200 Head £205

200/200 Kit £479

400 Head £259

400/400 Kit £559

200/200 Kit £243.70

RT32 Radio Triggering Module £89

Falcon Eyes Mini Still Life Table only £84.99

Colorama Paper FROM £32.91

QUANTUM

Battery 1 Compact™

Battery 1 Plus

Turbo Slim Compact

Turbo

Turbo 2x2

Multi Purpose Clamp £6.84

Super Clamp £15.65

110cm 5-in-1 Reflector £35

110cm 7-in-1 Reflector £40

FOR FULL RANGE SEE WEBSITE

wex pro photographic

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain System From £60

"Best on the market" Steve Aves

Seculine Twinlink T2D Transmitter & Receiver Kit Only £119.99

Manfrotto EXPAN Background Systems Superclamp £16.10

Wall Hooks Single Treble Autopole From £75

Chain

WIN
up to
£60

In our themed monthly Photo Competition. Open to all... and it's FREE to enter! Visit WEXgallery for more details.

wex gallery

01603 208761
CALL US Mon-Fri 8am-8pm
Or visit our website at www.warehouseexpress.com

Lowepro

Designing, producing and distributing innovative, protective, durable and stylish bags for photographers, from professionals to weekend enthusiasts. Since 1967, Lowepro has been a leader in protective carrying solutions for photographic and electronic equipment.

Professional quality photographic bag for today's professional photographers...

...Magnum AW

Extra-portable, durable and flexible, with the internal divider system providing a flexible structure to accommodate lots of gear. The premium moulded base offers sturdy, stable protection and water-resistance.

Magnum 200 AW £119.99
Magnum 400 AW £149.99
Magnum 650 AW £189.99

Features all weather cover

Lowepro

Rolling CompuTrekker Plus AW Rucksack

SAVE £50
WAS £219

Rolling CompuTrekker Plus AW £169 was £219

Slingshot AW	Top Loader Pro AW	Vertex AW	Fastpack	Rezo	Lens Trekker
100 AW £49 200 AW £64.99 300 AW £74.99	65 AW £59.99 70 AW £62.99 75 AW £64.99	100 AW £89 200 AW £114.99 300 AW £144.99	100 Black, Blue, Red £40.99 200 Black, Blue, Red £46.99 250 Black, Blue, Red £54.99 350 Black, Blue, Red £61.99	15 £9.99 110 AW £17.99 140 AW £24.99	600 AW II £139.99
See more at www.warehouseexpress.com/lowepro					

Billingham

For the full range of Billingham products please visit our website at www.warehouseexpress.com

Hadley	07 Series
	07 Series
Hadley Small £99.99	107 £199
Hadley Original £114.99	207 £209
Hadley Large £114.99	307 £234
Hadley Digital £79.99	
Accessories SP20 £17.99	Hadley Insert Small £34.99
Luggage Tally £13.99	Delta Pocket £44.99

DOMKE

Photographic and Everyday Bags



CRUMPLER

Jimmy Bo 500 DSLR Case
Black only £23.99
Was £39.99

To see the full Crumpler range visit us at www.warehouseexpress.com/crumpler

Messenger Boys Shoulderbags
Black, Khaki, Navy from £29.99

Gigolo Camera Shoulder Bags
Anthracite, Black, Mahogany, Pewter Brown from £69.99

Messenger Boys Half Photo Backpacks Khaki, Orange, Navy, Black from £89.99

Messenger Boys Full Photo Backpacks Khaki, Orange, Navy, Black from £81.99

tamrac

CyberPro Express £189.99 System Series From £28.99 Aero Series From £13.99 Expedition 3 £35.99 Expedition 4x £74.99 Expedition 5x £84.99 Expedition 7x £125.99 Expedition 8x £149 Expedition 9x £269.99

Photo, Lighting and Video Bags

KT D-3N1-10 £59	KT D-3N1-20 £89	KT D-3N1-30 £99.99
DR-465 £51.99	DR-466 £61.99	

PELI

The World's Toughest Watertight Equipment Cases

1300 Case FROM £59	1650 Case £259.99	1510 Case £169.99
--------------------	-------------------	-------------------

All prices incl. VAT at 17.5% • Our standard delivery charges for UK Mainland Next Working Day Delivery are: For orders over £100 delivery is £4.99. For orders under £100 delivery is £3.99 • Deliveries on Saturdays, or to N.Ireland, Scotland & Ch. Islands are subject to extra charges. • 24hr delivery not applicable to chq. payments. • E. & OE. Prices subject to change. Goods subject to availability. • Min. balance for finance is £200. No Deposit Typical Eq.: Cash price £200 = 12 monthly payments of £19.14 - total amount payable £229.68 Typical 29.8% APR (Direct Debit). Credit is subject to status, written details on request: Warehouse Express Group Ltd, 13 Frensham Road, Norwich, NR3 2BT. © Warehouse Express 2010.

"A family run Independent supplier since 1985"

Canon PROFESSIONAL EQUIPMENT STOCKIST UK STOCK

"DALES SENSOR CLEAN" SPECIAL OFFER

2 Free sensor cleans worth £90 when you buy a 5DII, 1DS MKIII or 1D MKIII**

1 Free sensor clean worth £45 when you buy a 50D / 500D or 7D camera**

EOS 1DS MK III £5595

EOS 1D MK4 - IN STOCK £3749

2 Year Warranty -1DSMK3 + 1DMK4

5D MKII Body £1699

5D MK II + 24 - 105mm IS £2349

5D MK II + 17 - 40mm L £2349

5D MK II + 24-70mm f2.8L Lens £2599

5D MK II + 16 - 35mm f2.8L MKII Lens £2849



Visit our showroom 60-62 The Balcony, Merrion Centre, Leeds, LS2 8NG.

Open Mon - Fri 9.30am - 5.00pm Sat 9.30am - 12.30pm

email dalephotographic@btconnect.com Fax 0113 2343869

CANON ACCESSORIES

1.4 X EXTENDER II	£303
2 X EXTENDER II	£303
EF12 EXTENSION TUBE	£79
EF28 EXTENSION TUBE	£149
580EX MK II SPEEDLITE	£369
430 EX II SPEEDLITE	£225
MACROLITE MR14EX	£487
MACRO TWIN LITE MT24EX	£789
STE2 TRANSMITTER	£199
OFF CAMERA SHOE CORD 3	£60
KENRO EXTENSION TUBE SET	£129
BP511A BATTERY 20/30/40/5D	£89
LP-E4 BATTERY 5D MKII	£69
LP-E4 BATTERY 1DMK3 1DSMK3	£129
LP-E5 BATTERY 450D	£44
RS-80N3 REMOTE CORD	£44
RS-60E3 REMOTE CORD	£24
BGE2N GRIP - 40D + 5D	£159
BG-E6 GRIP - 5D MKII	£229
BG-E7 GRIP - 7D	£164

ALL OUR KIT IS GENUINE UK STOCK - NOT GREY IMPORT - "We now sell ZEISS lenses"

10-22 EFS	£639	17-40mm f4L	£674	50mm f1.8 II	£99	70-200 f2.8L IS	£1599	100-400L IS	£1329
17-55mm EFS	£862	24-70mm f2.8L	£995	50mm f1.4	£315	70 - 200 f2.8L IS MK II	£2250	300mm f2.8L IS	£3885
17-85mm EFS IS	£399	24-105 f4L IS Whitebox	£765	50mm f1.2L	£1360	70 - 300 IS	£465	400mm f5.6L	£1239
18 - 200mm EFS IS	£439	28-135mm f3.5/5.6 IS	£399	70-200mm f4L	£499	85mm f1.8	£330	400mm f2.8 L IS	£6659
60mm Macro EFS	£349	TSE 17mm f4L	£2075	70-200 f4L IS	£995	100 f2.8 Macro	£463	400mm f4 DO IS	£5299
16 - 35mm f2.8L MKII	£1189	TSE 24mm f3.5L II	£1829	70-200 f2.8L	£1095	100mm f2.8L Macro IS	£799	500mm f4 L IS	£5499
								600mm f4 L IS	£7399
								POWERSHOT G11	£ 419



PROFESSIONAL

Dealer



PROFESSIONAL

Dealer



VISIT OUR SHOWROOM TO SEE QUALITY NIKON EQUIPMENT. "ASK ABOUT NIKON PLUS"

D300s D700 D3s

D3X D90

D5000

LENSES

FLASHGUNS

ACCESSORIES

D300S Body	£1129	D5000 Body	£530	500mm AFS VR	£5999
D300S + MB-D10 Grip	£1320	D5000 18-55 VR II	£590	600mm AFS VR	£6999
D300S + 12 - 24mm DX	£1949	D90 Body	£714	1.4x / 1.7x / 2x Converter	£316
D300S + 18-200 VR II	£1677	D90 + 18 - 105mm VR	£819	MB-D10 Grip Special	£199
D300S + 16-85mm VR	£1565	14-24mm f2.8AFS	£1319	10.5mm f2.8 DX	£539
D300S + 17-55 f2.8 DX	£2189	24-70mm f2.8 AFS	£1249	24mm f2.8 AFD	£342
D700 Body + Free MBD10	£1769	PC-E 24mm f 3.5	£1419	New 24mm f1.4G AFS	£1749
D700 + 50mm f1.4 AFS	£2049	10 - 24mm AFS DX	£615	35mm f1.8 AFS G	£179
D700 + 14 - 24 f2.8	£3049	New 16-35mm f4 AFS VR	£949	50mm f1.8 AFD	£112
D700 + 24 - 70 f2.8	£2999	16-85mm AFS VR	£439	50mm f1.4 AFS G	£295
D700 + 105mm VR	£2389	12-24mm f4 DX	£835	85mm f1.8 AFD	£309
D700 + SB900	£2099	17 - 35mm f2.8 AFS	£1549	85mm f1.4 AFD	£899
D3S Body	£3595	17-55mm f2.8 DX	£1087	60mm f2.8 Micro AFS	£399
D3S + 50mm f1.4 AFS	£3870	18 - 105mm DX VR II	£215	85mm f3.5 Micro AFS	£429
D3S + 24-70 f2.8	£4795	70-200mm f2.8 AFS VR II	£1649	SB900 Speedlight	£336
D3S + 14-24 f2.8	£4895	70-300mm AFS VR	£395	SB600 Speedlight	£233
D3S + 70 - 200 f2.8 VR II	£5200	80-400mm AFD VR	£1199	SB-R1 Macro flash	£417
D3X Body	£4899	200-400 f4 AFS VR	£4899	SB-R1C1 Commander kit	£599
D3X + 50mm f1.4 AFS G	£5189	200mm f2 AFS VR	£3222	SU 800 Commander	£289
D3X +14-24 f2.8	£6149	300mm f2.8 AFSVR II	£4499	WT - 4B Transmitter	£520
D3X + 24-70 f2.8	£6099	400mm f2.8 AFS VR	£6799	GP1 - gps unit	£185
				MC-30	£143

Bowens 500R + PRO Bowens Lighting "BRITISH AND BEST"

10% ACCESSORY OFFER - PHONE

New 500C/500C Classic Kit	£809
500R / 500R Softbox/brolly Kit	£876
250R / 250R Softbox/brolly Kit	£804
500R / 500R Travel pak Kit	£1299
500R / 500R / 500R Kit	£1349
500/500 PRO Kit	£1093
500/500 PRO Travelpak Kit	£1509
500/500 PRO / 500 PRO Kit	£1705
750/750 PRO Kit	£1265
750/750 PRO Travelpak Kit	£1684
750/750 / 750 PRO Kit	£1953
1000/1000 PRO Kit	£1486

Bowens 200/ 200 Kit	£ 485
Bowens 400/ 400 Kit	£ 553
Bowens 200/ 400 Kit	£ 546
NEW 200/200 Travel Pack Kit	£ 842
NEW 400/400 Travel Pack Kit	£ 921
Travel pak - Small	£ 464
Travel pak - Large	£ 527
NEW Ringlight Converter	£ 305
Bowens Fresnel 200 Spot	£ 473

Pulsar + Bowens Trigger card	£ 203
Pulsar Radio Trigger Single	£ 131
Pulsar Radio Trigger Twin Set	£ 223
Pulsar Trigger Card	£ 74

METERS + FLASH

Gossen Sixmat Digital	£ 173
Gossen DigiPro F	£ 162
SEKONIC Starlite 2	£ 407
SEKONIC L 308S	£ 139
SEKONIC L 358	£ 196
SEKONIC L 758D	£ 356
SEKONIC L 758DR	£ 397
SEKONIC L 758 Cine	£ 417
New Sekonic C-500 Colour	£ 710
New Sekonic C-500R Colour	£ 816
Kenko KFM 2100	£ 397
Sunkap PZ42X	£ 125
Sunkap Auto 16R pro Ringflash	£ 319
METZ 4 CL-4 Digital Basic	£ 373
METZ 4 CL-4 Digital Nirm	£ 466
METZ 54 MZ 4i	£ 327
New METZ 58 AF 1 Nik/ Can	£ 288
METZ 76 MZ5	£ 595

SIGMA + Tokina - Nikon + Canon fits

NEW Sigma 8 - 16mm DC HSM	£ 699
Sigma 10mm f2.8 EX DC	£ 499
Sigma 10 - 20mm f4 / 5.6 DC	£ 403
New Sigma 10-20mm f3.5 EX DC	£ 449
Sigma 12 - 24 mm f4.5 / 5.6 EX	£ 699
Sigma 24 - 70mm f2.8 EX DG	£ 439
Sigma 24 - 70 f2.8 EX DG HSM	£ 595
NEW 70 - 300mm f4 / 5.6 DG OS	£ 299
Sigma 120 - 400mm OS	£ 612
Sigma 150 - 500mm OS	£ 745
New Sigma 50 - 500mm OS	£ 1249
Sigma 105mm Macro f2.8 EX DG	£ 374
Tokina 10 - 17mm f 3.5/4.5 ATX DX	£ 499
Tokina 11 - 16mm f2.8 ATX ProDX	£ 509
Tokina 12 - 24mm f 4 ATX Pro DX	£ 449
Tokina 16 - 50mm f2.8 ATX ProDX	£ 609
Tokina 16-50mm f2.8 ATX Pro DX	£ 599
Tokina 50-135mmf2.8 ATX Pro DX	£ 355
Tokina 100mmf2.8 Macro ATXDX	£ 355
Tokina 80- 400mm f 4.5/6.5 ATX	£ 599

ZEISS LENSES

NEW Sigma 8 - 16mm DC HSM	£ 699
Sigma 10mm f2.8 EX DC	£ 499
Sigma 10 - 20mm f4 / 5.6 DC	£ 403
New Sigma 10-20mm f3.5 EX DC	£ 449
Sigma 12 - 24 mm f4.5 / 5.6 EX	£ 699
Sigma 24 - 70mm f2.8 EX DG	£ 439
Sigma 24 - 70 f2.8 EX DG HSM	£ 595
NEW 70 - 300mm f4 / 5.6 DG OS	£ 299
Sigma 120 - 400mm OS	£ 612
Sigma 150 - 500mm OS	£ 745
New Sigma 50 - 500mm OS	£ 1249
Sigma 105mm Macro f2.8 EX DG	£ 374
Tokina 10 - 17mm f 3.5/4.5 ATX	£ 499
Tokina 11 - 16mm f2.8 ATX ProDX	£ 509
Tokina 12 - 24mm f 4 ATX Pro DX	£ 449
Tokina 16 - 50mm f2.8 ATX ProDX	£ 609
Tokina 16-50mm f2.8 ATX Pro DX	£ 599
Tokina 50-135mmf2.8 ATX Pro DX	£ 355
Tokina 100mmf2.8 Macro ATXDX	£ 355
Tokina 80- 400mm f 4.5/6.5 ATX	£ 599

"OUTSTANDING IMAGE QUALITY FOR YOUR NIKON OR CANON DSLR"

18mm f3.5 - Nikon ZF.2 £175

18mm f3.5 - Canon ZE £1169

21mm f2.8 - Nikon ZF.2 £1457

21mm f2.8 - Canon ZE £1410

25mm f2.8 - Nikon ZF.2 £1799

28mm f2 - Nikon ZF.2 £1080

35mm f2 - Canon ZE £982

35mm f2 - Nikon ZF.2 £846

35mm f2 - Canon ZE £846

50mm f1.4 - Nikon ZF.2 £611

50mm f1.4 - Canon ZE £580

50mm Makro - Nikon ZF.2 £1080

50mm Makro - Canon ZE £1080

85mm f1.4 - Nikon ZF.2 £1080

85mm f1.4 - Canon ZE £1026

100mm Makro-Nikon ZF.2 £1545

100mm Makro - Canon ZE £1580

100

PARKCameras

KEEPING YOU IN THE PICTURE



Understanding Your Nikon D300s
4th June 2010

The aim of this workshop is to explain how best to use your Nikon D300s, to navigate the comprehensive menu display and to give the photographer more confidence in exploring the wide range of manual controls available.

For full details and to book your place, please visit www.ParkCameras.com/TRAINING.



£99.99

Superb Service and Competitive Prices - all at Park Cameras



PROFESSIONAL
Dealer

Nikon

NEW DIGITAL SLR FROM NIKON - NEW LOW PRICE!!

D3s

2 YEAR WARRANTY



Body SRP £4,290.99



Body Price £3,594.00

2 YEAR WARRANTY

For the latest LOW Price on the Nikon D3s, as well as a variety of money saving offers, please visit www.ParkCameras.com

Body SRP £1,499.99

D300s

2 YEAR WARRANTY



Body Price £1,139.00

+18-200 VR II

£1,678.99

Please see our website for the latest LOW PRICES and further money saving offers!!!

Body SRP £1,499.99

D300s

2 YEAR WARRANTY



Body Price £1,139.00

+18-200 VR II

£1,678.99

ADD YOUR ACCESSORIES - WHEN BOUGHT WITH DEALS

SanDisk 8GB Ext. III SD (133x) **£44.99***
Nikon EN-EL9a Batt (D3000) **£54.99**
Nikon CF-DC1 Case (D3000) **£45.99**
Nikon SB-600 Speedlight **£234.99***

Kata DR-465 DPS Rucksack **£35.00***
Nikon EN-EL3e Batt (D3000) **£45.00**
Nikon CF-D200 Case (D300s) **£59.99***
Nikon SB-900 Speedlight **£139.99***

COMPACT D-SLR
Nikon D5000

£60 cashback before 30.06.10



A powerful and versatile SLR camera that delivers superb still images & high definition D-movie clips with sound.
Body Price £469.00

FREE MB-D10 Grip Available
Nikon D700

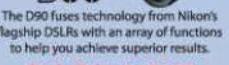


Body Price £1,779.99

D5000 + 18-55mm VR **£529.00**

Nikon CF-DC2 Semi Soft Case **£40.99**

Nikon EN-EL9a Battery **£39.99**



Full Frame D-SLR
Nikon D3X



The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.
Body Price £1,779.99

D700 + 105mm VR Micro **£2,389.98**

D700 + 14-24mm f/2.8 ED **£3,099.98**

Nikon EN-EL3e Battery **£50.00**

Body Price £4,797.99

D3X + 24-70mm f/2.8 ED **£5,991.00**

D3X + 14-24mm f/2.8 ED **£6,087.98**

Nikon EN-EL4a Battery **£100.00**

EVEN MORE NIKON

I AM NIKON

For full details on all the

latest NEW Nikon cameras,

please visit

www.ParkCameras.com



Nikon Cases

CS-501 case for S700/S600/5550 **£9.99**

Leather case for 2500 / 57c **£2.50**

CS-L01 case for L10/L18 (16) **£9.99**

CS-CPL10/11/12 case for L11/L12 **£2.50**

Leather case for P4800 **£2.50**

CS-P04 case for P6000 **£39.99**

CS-P05 case for P90 **£19.99**

CF-DC1 semi soft case for D40 **£46.99**

CF-DC2 semi soft case for D5000 **£40.99**

CF-D200 semi soft case for D300 **£65.99**

Nikon Scanners

Coolscan 9000 ED (Film/Slide) **£2,799.00**

SI-210 Slide Feeder for C5 5000 **£499.99**

Nikon Grips

MB-D80 (D80) **£149.99**

Used from **£69.90**

MB-D200 (D200) **£259.99**

MB-D10 (D300 / D700) **£259.99**

Nikon Software

Camera Control Pro 2 **£129.99**

Capture NX2 **£144.99***

Nikon Batteries

EN-EL5 (Coolpix 4200/5200/7900) **£38.99**

EN-EL10 (Coolpix 5300/200) **£38.99**

(Coolpix S500) **£38.99**

EN-MH1 (Coolpix 7600) (19) **£1.50**

EN-EL9 (D40 / D40x) **£40.00**

EN-EL3e (D300 / D200 / D80 / D700) **£50.00**

EN-4 (D100, D1H, D1) **£101.99**

EN-EL4a (D2xs/D3x) **£100.00**

Nikon Binoculars

8x21 Sprint Binoculars (Black) **£129.99**

• Compact and light weight.

• Close focus distance of 3m.

• Multi-layer coated lenses for bright image.

Nikon Flashguns

SB-400 **£129.99**

SB-600 **£239.99**

SB-900 **£339.99**

SB-R200 **£189.99**

SB-200 Macro Kit R1C1 **£599.99**

Nikon Cases

Global Positioning System (GPS), attaches to D90, D5000 or D3x cameras & records the exact location of the camera when a picture is taken **SRP £237.99**

Nikon GP-1 GPS UNIT

Only £199.99*

Nikon WT-4B

High performance Wireless Transmitter for use with the Nikon D300, D3 and D3x.

SRP £701.99

Nikon Software

12.1 megapixel FX (full-frame) CMOS sensor

• ISO 200 – 12,800

• 9fps consecutive shooting (11fps in DX Crop mode)

• D-Movie records high-definition (HD) movie clips

• 3-inch VGA LCD monitor

• Durable Magnesium alloy body

• 12.3 megapixel DX format CMOS image sensor

• 7fps continuous shooting

• Records beautiful, high-definition (HD) movie clips

• ISO 200-3200 extendable up to ISO 6400

• D-Movie with stereo microphone terminal

• Dual card slots for CF/SD memory cards

• 14.6 million pixels

• User-friendly operation

• 4.7fps

• 2.7" LCD with Live View

• 10.1MP CMOS sensor

• 1080p HD video recording

• 11.1MP still image resolution

• 1080p Full HD movie recording

PARK Cameras

KEEPING YOU IN THE PICTURE



- DEALS OF THE WEEK -

FUJIFILM



FinePix HS10

With 10 Megapixels and
30x Optical zoom, the HS10
offers superb versatility and
performance

Our Price £374.99

SRP

£439.99

AP SPECIAL £119.99

Spyder 3 Elite



Fast accurate and affordable
monitor calibration designed
for use for all flat panel LCD, TFT,
CRT and laptop monitors

SRP

£169.99

For some really great offers, see the clearance section on our website

3 YEAR
WARRANTY

Available
in-store only



Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	X
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

£50 Cashback
Panasonic

Blue Kit only £349.00
after cashback from Panasonic

DMC-G1 – Stunning price and feature combination DMC-G2 – Excellent features at a premium price DMC-G10 – Smaller feature set, great price

For full details on the current range of Panasonic cameras and camcorders,
please visit our website, or visit our state of the art showroom in Burgess Hill, West Sussex.

Panasonic DMC-G10	
NEW	
Megapixels	10.0
LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

Pre-Orders Taken now to receive
one of the 1st in the UK!

Panasonic DMC-G2	
NEW	
Megapixels	12.1
HD Video	✓
LCD Screen	3.0"
FPS	3.2
Live View	✓
Card Type	SD

See this new camera at our
Imaging Festival - 5th June 2010!

Panasonic	
MICRO FOUR THIRDS LENSES	
20mm f/1.7 Pancake ASPH	£294.99
20mm f/1.7 Pan (Unboxed)	£289.99
45mm f/2.8 Macro Leica DG	£598.99
7-14mm f/4.0 Asp Lumix G	£914.99
14-140mm Lumix G Vario	£689.99
45-200mm f/4.0-5.6 O.I.S	£240.00

For even more Panasonic Lenses and Accessories, please visit us in-store or at www.ParkCameras.com/DPhoto

Panasonic DM-Bag1	Our Price only £19.99
SRP £79.99	
Panasonic 8GB SD HC	Our Price only £29.99
SRP £64.36	
Panasonic DMW-BLB13E	Our Price only £59.99
SRP £75.99	
Panasonic DMW-LVF1	Our Price only £159.99
SRP £200.99	

For even more Panasonic accessories, see our website

Panasonic DMW-FL220E	Our Price only £132.99
SRP £149.99	
Panasonic DMW-FL360E	Our Price only £199.99
SRP £224.99	
Panasonic DMW-FL500E	Our Price only £389.99
SRP £429.99	
Panasonic DMW-MS1E	Our Price only £59.99
SRP £144.99	

Panasonic DMC-FZ38	
3 YEAR WARRANTY	
Megapixels	10.1
Optical Zoom	18x
LCD Screen	2.7"
HD Video	✓
I.S.	✓
Card Type	SD

In stock at only £269.99
FZ-38 + 4GB SD Card £282.99

Panasonic DMC-TZ10	
£30 CASHBACK	
Megapixels	12.1
Optical Zoom	12x
LCD Screen	3.0"
HD Video	✓
I.S.	✓
Card Type	SD

In stock at only £309.99
TZ-10 + 4GB SD Card £322.99

SONY
make.believe

For the latest in Compact Digital Compact Cameras, Digital SLRs, Digital Frames and the latest camcorder technology, please visit us in our showroom

E80 CASHBACK AVAILABLE!	
α500 + 18-55mm	
14.2 MP	
7 fps	
Only £539.99	SRP £699.00

E80 CASHBACK AVAILABLE!	
α550 + 18-55mm	
14.2 MP	
7 fps	
Only £598.99	SRP £759.00

E50 CASHBACK AVAILABLE!	
α450 + 18-55mm	
14.2 MP	
7 fps	
Only £494.00	SRP £579.99



Visit our website for details
on Sony's new Mirrorless
Camera system.

At the time of going to press,
details were yet to be confirmed,
but Park Cameras will be one of
the first dealers in the UK to have
these cameras in stock!

EPSON PRINTERS AT PARK CAMERAS

Stylus Photo PX810 FW

Print, Scan, Copy & Fax from anywhere in
the home with this wireless 4-in-1 printer.



Only
£259.99

SRP
£299.99

Stylus Photo R2880

Step into large-format printing with first
rate colour & black and white images.



Only
£599.99

SRP
£719.99

Stylus Photo Pro 3880

Big on quality, small in size - to fit your
office, your studio and your budget.



Only
£979.99

SRP
£1,144.25

CANON PRINTERS AT PARK CAMERAS

PIXMA MP560

An advanced All-in-One printer ideal for
homes and offices, with built in Wi-Fi.



Only
£139.00

SRP
£155.00

PIXMA IX7000

This is the ultimate A3+ office inkjet ideal
for the home or office.



Only
£329.00

SRP
£429.00

PIXMA Pro 9500 Mk II

This A3+ printer produces gallery-quality,
long-lasting prints.



Only
£579.00

SRP
£779.00



www.ParkCameras.com/AP



01444 23 70 60

All prices include VAT @ 17.5% Opening times Mon-Sat 8:45-5:45pm; Thursday 8:45-7:30pm; Sunday 10:15-4:30pm. Sunday trading is for in-store only. Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard, Switch/Maestro. Figures in brackets indicate stock level held at unrepeatable prices at time of going to print. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

www.WorldMags.net & www.Journal-Plaza.net



Run out of ideas of what to get someone for their Birthday? Is the person that you are buying for interested in Photography? Then why not consider purchasing a Park Cameras Gift Voucher. Gift vouchers are only available in our showroom, or via mail order by calling 01444 23 70 60.

Please visit our website for a whole range of bags to fit a variety of gear

Lowepro

SAVE £20
off SRP



Versapack 200AW Rucksack

A modern daypack offering equal space for your camera gear & personal items.

Our Price £59.99

SRP £79.99

RUCKSACKS

Pro Roller X 100	£286.99
Pro Roller X 200	£337.99
Pro Roller X 300	£387.99
Pro Runner 200 AW	£99.99
Pro Runner 300 AW	£129.99
Pro Runner 350 AW	£189.99
Pro Runner 450 AW	£209.99
Pro Runner X350 AW	£289.99
Pro Runner X450 AW	£349.99
Versapack 200 AW	£59.99
Pro Trekker 300 AW	£224.99
Pro Trekker 400 AW	£269.99
Pro Trekker 600 AW	£299.99
Rolling CompuTrekker Plus AW Black	£219.99
Vertex 100 AW	£89.99
Vertex 200 AW	£114.99
Vertex 300 AW	£144.99
Flipside 200	£59.99
Flipside 300	£69.99

Lowepro

SAVE £40
off SRP



Slingshot 300AW

Carried comfortably on the back, this bag easily rotates to the front for quick access.

Our Price £69.95*

SRP £109.95

Lowepro

SAVE £17
off SRP



Flipside 400AW

A high performance backpack with a large capacity & protection from the elements.

Our Price £89.95*

SRP £106.95

Classified 200AW

£99.99

Classified 250AW

£108.99

TOPLOADING BAGS

TLZ Mini - Black	£14.99
TLZ 1 - Black / Navy	£19.99
TLZ 2 - Navy	£19.99
Toploader Zoom 45 AW	£27.99
Toploader Zoom 50 AW	£31.99
Toploader Zoom 55 AW	£35.99
Top Loader Pro 65 AW	£76.99
Top Loader Pro 75 AW	£101.99



With cameras often being seen as the star of the show, the importance of a good, high quality bag to house your expensive photographic kit in is one decision that shouldn't be overlooked. From small, pocketable pouches to hard-wearing, multi-product rucksacks across brands such as Lowepro, Kata, Crumpler and Tamrac, time taken in selecting the right bag for you is time well spent.

Tamrac

SAVE £32
off SRP



Tamrac Adventure 74

Our Price £59.99

SRP £91.99

COMPACT CASES

3807 Neo Digital 7 - Black	£9.99
5214 T14 - Black	£9.19
5415 Explorer 15 - Black	£9.19
3814 Neo Sleeves	from £9.99

TOPLOADING BAGS

3320 Aero Zoom 20	£15.99
3325 Aero Zoom 25	£20.43
5513 Adventure Zoom 3	£17.99

Tamrac

SAVE £63
off SRP



Tamrac Expedition 6x

Our Price £99.99

SRP £163.49

Tamrac

SAVE £58
off SRP



Tamrac Expedition 5x

Our Price £84.99

SRP £142.99

SHOULDER BAGS

5534 Adventure Messenger 4	£40.99
5564 Explorer 400	£46.99

RUCKSACKS

5546 Adventure 6	£38.99
3385 Aero 85	£64.99
5550 Adventure 10	£99.99
767 Photo Trail - Black	£112.39
5587 Expedition 7x	£129.99

Tamrac

SAVE £15
off SRP



Tamrac Velocity 7x

Our Price £42.99

SRP £58.19

Kata

SAVE £20
off SRP



Kata DR-465 DPS Rucksack

Our Price £49.95

SRP £69.95

COMPACT CASES

KT A00D Snapshot D Flap	£6.95
KT 020D Pixel D Loop Pouch	£6.95
DP-403 Digital Pouch	£11.95
DP-405 Digital Pouch	£12.95
DP-413 Digital Pouch	£15.95

TOPLOADING BAGS

KT A16KB Macro KS	£19.99
DH-421 Digital Holster	£24.95

Kata

SAVE £20
off SRP



Kata D-3N1-20 DPS

Our Price £89.95

SRP £109.95

Kata

SAVE £3
off SRP



Kata KT A021 Pixel I Loop

Our Price £5.95

SRP £8.95

SHOULDER BAGS

DC-439 Digital Case	£39.95
DC-441 Digital Case	£44.95
EXO-12 GDC Small (4)	£59.95
CS-17 Camera Satchel L	£149.95

RUCKSACKS

R-103 GDC Rucksack	£144.99
R-106 GDC Rucksack	£204.99
R-104 GDC Rucksack	£219.99

Kata

SAVE £10
off SRP



Kata KT A16KS Macro KS

Our Price £19.99

SRP £29.99



**WE BUY
or PART-EXCHANGE
your old equipment
TOP PRICES PAID!**



**GOOD SERVICE AWARD &
BEST ONLINE RETAILER**

2006 / 2007 / 2008 WINNER 2009 Highly Commended
What Digital Camera

BEST SPECIALIST RETAILER

2005 / 2006 / 2007 / 2008 WINNER 2009 Highly Commended
GEAR OF THE YEAR

BEST INDEPENDENT RETAILER

Pixel Magazine 2006 / 2007

MOST HELPFUL SALESPERSON

Pixel Magazine Nick Webster (Chelmsford) 2007 / 2009

Nikon D90 BODY
£340*

*Price includes £60 cashback from Nikon.

D90 Body only £539.99*
D90 & 18-85mm VR £929.99*
D90 & 18-105mm VR £709.99*

*Prices nett of £60 cashback from Nikon. Offer ends 30/06/10.

Nikon D5000 & 18-55mm VR Lens
£519.99*

*and your Canon EOS 50D body

Nikon D700 BODY ONLY
rrp £2324.99 **SAVE £545**
£1779.99

FREE MB-D10 Grip
Worth £220 On redemption from Nikon UK. Offer ends 30th June 2010.

D3000 & 18-55mm VR £359.99
D300s Body rrp £1499.99 **SAVE £350** £1149.99
D300s & 18-200mm VR £1669.99

SB900 Speedlight
rrp £399.99 **SAVE £90** £309.99
SB600 Speedlight
rrp £299.99 **SAVE £80** £219.99

SONY α550 & 18-55mmf/3.5-5.6 SAM
£WEB*

*£80 Minimum Part-Exchange allowance on your old DSLR. From Sony, see website for details.

RICOH GXR & S10
24-72mm f/2.5-4.4 VC
£540*

*and your Ricoh GX200 with VF-2 or GR Digital II

Simply superb to use with excellent results.
The MOST EXCITING new camera on the market"

NEW lens/sensor units COMING SOON. The possibilities are endless!
Full range of accessories stocked. 2 Year Guarantee. Supplied with latest firmware

upgrade for high speed, positive focusing.

NEW Ricoh GXR P10 28-300mm
Latest Ricoh GXR lens module coming soon!

GXR with A12 50mm Macro
rrp £1019.99 **SAVE £70 FREE VF-2 worth £220** £949.99
GXR with S10 24-72mm VC
rrp £749.99 **SAVE £50 FREE VF-2 worth £220** £699.99

cameraWORLD

YOUR FAVOURITE D-SLR SPECIALIST
www.cameralworld.co.uk

**Canon EOS 5D Mk II
BODY ONLY**

SAVE £1040
rrp £2699.99
£1689.99



EOS 7D BODY ONLY

£820*



EOS 7D BODY
EOS 7D, BG-E7 & Tamron 18-270mm VC
EOS 7D & 15-85mm IS

£1199.99
£1799.99
£1699.99

EOS 50D BODY ONLY
rrp £899.99 **SAVE £180**
£WEB*
£65 CASHBACK! **£WEB***

EOS 550D & 18-55mm IS
£350*

EOS 550D & 18-55mm IS
*and your Canon EOS 450D +18-55mm lens *Price includes £60 cashback from Canon. Valid 01/04/10-31/05/10.

EOS 550D BODY rrp £799.99 **SAVE £100** £549.99*
EOS 550D & 18-55mm IS rrp £899.99 £639.99*
EOS 550D & 18-135mm IS rrp £1099.99 £799.99*
EOS 550D with 18-55mm IS & 55-250mm IS rrp £1199.99 £849.99*

*Prices nett of £10 cashback from Canon. Offer valid 01/04/10-31/05/10.

Speedlite SPECIAL OFFER!
430EX Mk II Speedlite
rrp £299.99 **SAVE £100** £199.99

580EX MkII Speedlite rrp £559.99 **SAVE £215** £344.99

Canon PowerShot G11
£270*

*and your Canon Powershot G10 *Price includes £60 cashback from Canon. Offer ends 22/06/10.

G11 rrp £569.99 **SAVE £130** £409.99*
S90 rrp £449.99 **SAVE £100** £329.99*

*Prices nett of £10 cashback from Canon. Offer ends 22/06/10.

Photoshop Elements 8

PC OR MAC
Combines power and simplicity to make your photos look extraordinary!
rrp £74.99 **SAVE £25** £49.99



OnOne Photo Essentials 3

rrp £69.99 **SAVE £20** £49.99

Photoshop Elements 8 & Photo Essentials 3

The essential image editing software programme teamed with its perfect companion.
rrp £144.99 **SAVE £65** £79.99



OLYMPUS

E-PL1 & 14-42mm

Latest in the classically styled PEN range of compact interchangeable lens cameras.



£499.99 Choice of 4 colours available: Black, Champagne Silver, Red & White

E-PL1 with 14-42mm & 40-150mm

£649.99

E-P2

New generation PEN – Retro styling in striking BLACK finish. Additional ART filters and accessory port for pop-up flash.



E-P2 & 14-42mm

£649.99

E-P2 & 17mm

£679.99

E-P2, 14-42mm & VF-2 Viewfinder

£769.99

E-P2 & 17mm f/2.8 & VF-2

£839.99

E-450 & 14-42mm rrp £399.99 **SAVE £50**

£349.99

E-450 with 14-42mm & 40-150mm

£449.99

Panasonic LUMIX GF1

& 20mm f/1.7

£749.99

£120

£629.99



GF1 & 14-45mm rrp £599.99 **SAVE £50**

£549.99

GF1 with 20mm f/1.7 & 14-45mm

£799.99

45-200mm f/4-5.6G Asph MEGA OIS

£249.99

20mm f/1.7

£299.99

LUMIX G2 & 14-42mm f/3.5-4.5G Asph

£589.99

Now with HD movies (AVCHD & Dolby) & touch-screen operation.



LUMIX G10 & 14-42mm f/3.5-4.5G Asph

Dual full-time Live View and versatile creative functions.

£469.99

LUMIX G1 & 14-45mm rrp £549.99 **SAVE £100**

£349.99*

While stocks last. *Prices nett of £50 cashback from Panasonic. Offer ends 31/05/10.



THE CAMERAWORLD

*Part-EX

& Cash Buy PROMOTION

Thinking of upgrading or changing your old camera? Don't delay! We're offering tip-top part-exchange prices against any new equipment. Featured deals are just a selection, if you can't see your camera or lens - give us a call for a quote. Your old equipment may be worth more than you think - film stuff too!

We'll also buy your old camera gear for cash!

We don't just pay great prices, we'll even collect your equipment from your home or workplace at no extra cost - just call for details.

SIGMA

8-16mm

f4.5-5.6 DC HSM

The only one of its kind. This is the first ultra wide zoom lens with a minimum focal length of 8mm.

£599.99

NEW!



17-50mm

f2.8 EX DC OS HSM
Large aperture of f2.8 throughout the zoom range.

£599.99

NEW!



50-500mm

f4.5-6.3 DG OS HSM

10x high-performance zoom lens now with Sigma's own high performance Optical Image Stabilisation.

£1199.99

NEW!



4.5mm f/2.8 EX DC HSM Circular Fisheye	£559.99
8mm f/3.5 EX DG HSM Circular Fisheye	£599.99
15mm f/2.8 EX DG DIAGONAL FISHEYE	£479.99
20mm f/1.8 EX DG Aspherical RF	£499.99
24mm f/1.8 EX DG Aspherical Macro	£419.99
28mm f/1.8 EX DG Aspherical Macro	£419.99
30mm f/1.4 EX DC HSM	£389.99
50mm f/1.4 EX DC HSM	£359.99
50mm f/2.8 EX DG MACRO	£240.99
70mm f/2.8 EX DG Macro	£374.99
105mm f/2.8 EX DG MACRO	£374.99
150mm f/2.8 EX DG MACRO	£559.99
180mm f/3.5 EX DG HSM MACRO	£479.99
10-20mm f/3.5 EX DC HSM	£449.99
10-20mm f/4.5-6 EX DC HSM	£397.99
12-24mm f/4.5-5.6 EX DG Aspherical	£679.99
17-70mm f/2.8-4.5 DC Macro OS HSM	£329.99
17-70mm f/2.8-4.5 DC Macro	£244.99
18-50mm f/2.8 EX DC MACRO	£317.99
18-50mm f/3.5-5.6 DC OS HSM	£179.99
18-125mm f/3.5-5.6 OS HSM	£249.99
18-200mm f/3.5-6.3 DC OS	£284.99
18-250mm f/3.5-6.3 DC OS HSM	£389.99
24-70mm f/2.8 EX DC Macro	£429.99
24-70mm f/2.8 EX DG HSM	£599.99
50-150mm f/2.8 EX DC HSM II	£567.99
50-200mm f/4.5-6 DC OS HSM II	£179.99
70-200mm f/2.8 APO EX MACRO HSM II	£649.99
70-200mm f/4.5-6 APO DC MACRO	£174.99
70-300mm f/4.5-6 DG MACRO	£124.99
70-300mm f/4.5-6 DC OS	£294.99
120-400mm f/4.5-5.6 DC HSM Sny/Pix	£599.99
120-400mm f/4.5-5.6 DC OS HSM Nik/Can	£649.99
150-500mm f/5.6-6.3 DG OS HSM Sny/Pix	£649.99
150-500mm f/5.6-6.3 DG OS HSM Nik/Can	£199.99
1.4x EX DG Teleconverter	£249.99
2x EX DG Teleconverter	

Canon

50mm f/1.4 USM
£265*



+ your Canon 50mm f1.8 Macro

24-70mm
f2.8 L USM

£790*

+ your Canon 28-135mm f3.5-5.6 IS USM

70-200mm

f2.8 L II USM
£1600*

+ your Sigma 70-200mm f2.8 Macro

50mm f/1.4 USM

50mm f/1.8 EF MK II

85mm f/1.8 USM

10-22mm f/3.5-4.5 EF-S

15-85mm f/3.5-5.6 EF-S IS USM

17-40mm f/4 L USM

17-55mm f/2.8 EF-S IS USM

24-105mm f/4.0 L IS

70-200mm f/2.8 IS II USM

70-200mm f/4L IS USM

£314.99

£329.99

£329.99

£459.99

£599.99

£599.99

£2239.99

£889.99

Nikon

16-85mm f3.5-5.6 G ED VR AF-S DX
£310*

+ your Nikon 18-70mm ED



70-300mm

f4.5-5.6 G ED VR AF-S
£300*

+ your Nikon 70-300mm ED



TAMRON

Authorised Super Stockist

£25 CASH BACK

Cashback direct from Tamron. Offer ends 12/06/10.

5 YEAR WARRANTY
TAMRON

TAMRON

180mm f/3.5 Di LD [IF] MACRO SP AF	£714.99
18-200mm f/3.5-5.6 3X DI II	£169.99
18-250mm f/3.5-6.3 DI II	£357.99
28-300mm f/3.5-6.3 XR DI LD Asph.	£306.99
55-200mm f/4.5-6 DI II	£129.99
70-200mm f/2.8 Di LD [IF] Macro SP AF	£619.99
70-300mm f/4.5-6.3 Di LD Macro 1:2	£132.99
200-500mm f/5-6.3 Di LD	£908.99

28-75mm

f/2.8 SP AF XR DI LD
Aspherical (IF) Macro

Constant maximum aperture throughout the zoom range.

£359.99*

*Price less of £20 cashback from Tamron.

Offer ends 12/06/10.

E20 CASHBACK

<p



Lowering the Cost of Printing

We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!

Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

www.premier-ink.co.uk

PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **Independent** ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"

- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	£26.99 85ml	£3.99 70ml, 3 for £10.99	Photo 200
T007 Black	£22.99 16ml	£3.99 70ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£24.99 60ml	£3.99 70ml, 3 for £10.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 35ml	£4.99 46ml, 3 for £13.99	C62, CX3200
T050 Black	£19.99 15ml	£3.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£3.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 40ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T031-336 Set of 7	£102.99	£29.99, 3 sets for £87.99	Photo 950, 960
T0312/12/3/ each	£14.99 17ml	£4.99 21ml, 3 for £13.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0334/5/6/ each	£14.99 17ml	£4.99 21ml, 3 for £13.99	Photo 2100
T0341-347 Set of 7	£119.99	Not Available.	
T0341/6/ each	£14.99 17ml	Not Available.	
T0342/3/4/ each	£17.99 17ml	Not Available.	
T0345/6/7/ each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£40.99	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	Photo 2100
T0452/3/4/ each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-486 Set of 6	£61.99	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3/ each	£13.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6/ each	£13.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0540-549 Set of 8	£102.99	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	Photo R800, R1800
T0541/2/3/4/ each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R800, R1800
T0547/8/9/ each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R800, R1800
T0551-554 Set of 4	£29.99	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0552/3/4/ each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0591-599 Set of 8	£94.99	Check Website.	Photo R240
T0591/2/3/ each	£11.99 13ml	Check Website.	Photo R240
T0594/5/6/ each	£11.99 13ml	Check Website.	Photo R240
T0597/8/9/ each	£11.99 13ml	Check Website.	Photo R240
T0611-614 Set of 4	£29.99	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/2/3/4/ each	£8.99 8ml	£3.99 21ml, 3 for £10.99	DX3800/3850, DX4200/4250, DX4800/4850
T0711-714 Set of 4	£29.99	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4/ each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/B400/9400
T0791-796 Set of 6	£70.99	Check Website.	Photo 1400
T0791/2/3/ each	£11.99 10ml	Check Website.	Photo 1400
T0794/5/6/ each	£11.99 10ml	Check Website.	Photo 1400
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3/ each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX580, RX585, RX885
T0804/5/6/ each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX650, RX700/710W, PX800/810FW
T0870-879 Set of 8	£76.99	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	Photo R1900
T0871/2/3/4/ each	£9.99 11.4ml	Check Website.	Photo R1900
T0877/8/9/ each	£9.99 11.4ml	Check Website.	Photo R1900
T0961-969 Set of 8	£78.99	Not Available.	Photo R2880
T0961/2/3/ each	£9.99 11.4ml	Not Available.	Photo R2880
T0964/5/6/ each	£9.99 11.4ml	Not Available.	Photo R2880
T0967/8/9/ each	£9.99 11.4ml	Not Available.	Photo R2880
T5591-6 Set of 6	£61.99	Not Available.	Photo RX700
T5591/2/3/ each	£11.99 13ml	Not Available.	Photo RX700
T5594/5/6/ each	£11.99 13ml	Not Available.	Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880

T5801/5802/5803/5804/5805/5806/5807/5808/5809/580/A/B 80ml each £44.99

EPSON Stylus Pro 4000, 4400, 7600, 9600

T5431/5432/5433/5434/5435/5436/5437/5438 110ml each £44.99

T5441/5442/5443/5444/5445/5446/5447/5448 220ml each £69.99

EPSON Stylus Pro 4800, 4880:

T6050/1/6052/6053/6054/6055/6056/6057/605C/6057/6138/6059 110ml £44.99

T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml £69.99

EPSON Stylus Pro 7800, 7880, 9800:

T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml £44.99

T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml £69.99

Please call or check our website for further details.

www.WorldMags.net & www.Journal-Plaza.net

ICC profiles available for all Ilford papers

ICC profiles available for all PermaJet papers

Hahnemühle FINEART

Established in 1584, the Hahnemühle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack

14 sheets, A4	£8.95
Photo Rag 308 A4, 20	£23.95
Photo Rag Satin A4, 20	£25.95
Photo Rag Pearl A4, 20	£26.95
Photo Rag Baryta A4, 20	£28.95
Fine Art Pearl A4, 20	£25.95
Fine Art Baryta A4, 20	£26.95

William Turner A4, 20	£26.95
Museum Etching A4, 20	£28.95
German Etching A4, 20	£21.95
Torchon A4, 20	£17.95
Bamboo A4, 20	£20.95
Sugar Cane A4, 20	£19.95
Natural Art Duo A4, 20	£17.95

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.76 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977

www.premier-ink.co.uk



MEMORY



SD & SDHC	
1GB Inovit, Standard	£6.99
2GB Kingston, Standard	£6.99
2GB Inovit, Standard	£6.99
2GB Sandisk, Standard	£7.99
2GB Sandisk, Ultra II	£10.99
4GB Kingston, Class 4	£8.99
4GB Inovit, Class 6	£9.99
4GB Sandisk, Standard	£11.99
4GB Sandisk, Ultra II	£14.99
4GB Sandisk, Ext III	£28.99
8GB Kingston, Class 4	£17.99
8GB Inovit, Class 6	£16.99
8GB Sandisk, Standard	£19.99
8GB Sandisk, Ultra II	£24.99
8GB Sandisk, Ext III	£59.99
16GB Kingston, Class 4	£32.99
16GB Inovit, Class 6	£29.99

MicroSD & MicroSDHC

Compact Flash	
1GB Kingston, Standard	£9.99
1GB Transcend, 133X	£13.99
2GB Kingston, Standard	£12.99
2GB Inovit, 100X	£10.99
2GB Sandisk, Ultra II	£17.99
4GB Kingston, Standard	£14.99
4GB Inovit, 100X	£13.99
4GB Sandisk, Ultra II	£20.99
4GB Sandisk, Ext III	£27.99
8GB Kingston, Standard	£20.99
8GB Inovit, 100X	£19.99
8GB Transcend, 133X	£24.99
8GB Sandisk, Ultra II	£29.99
8GB Sandisk, Ext III	£42.99
16GB Kingston 133X	£42.99
16GB Inovit, 100X	£35.99
16GB Transcend, 133X	£47.99
16GB Sandisk, Ext III	£94.99

xD Picture Cards

xD Picture Cards	
256MB Fuji	£9.99
1GB Olympus	£11.99
2GB Olympus	£15.99

Memory Stick Pro Duo

Memory Stick Pro Duo	
2GB MS Pro Duo	£12.99
4GB MS Pro Duo	£19.99

Smart Media

Smart Media	
128MB Samsung	£29.99

USB Pen Drives

USB Pen Drives	
2GB Kingston DataTraveler	£6.99
4GB Kingston DataTraveler	£9.99
8GB Kingston DataTraveler	£18.99
16GB Kingston DataTraveler	£32.99

Please check our website for the full range, and up-to-date pricing

Memory Cases

Memory Cases	
A range of protective shock-resistant rubber memory card cases to keep your memory cards safe and secure.	
Vanguard 3D	4 cards, with keychain £2.99
Kenko MCS	2 cards, 8 AA batteries £6.99

Many more batteries in stock!

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.



NB-1L for Canon	
£9.99	
NB-1L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
NP20 for Casio	£9.99
NP40 for Casio	£9.99
NP60 for Casio	£9.99
NP40 for Fuji	£9.99
NP120 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL4 for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
1N10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
L150B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGA-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCG10E for Panasonic	£19.99
D-LIB for Pentax	£9.99
D-L10 for Pentax	£12.99
DL-178 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-113D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BD-1 for Sony	£19.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the power. Includes AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.



For Canon 30/40/50D: £99.99 +1x BP-511: £111.99 +2x BP-511: £123.99	
For Canon 30/40/50D: £99.99 +1x BP-511: £111.99 +2x BP-511: £123.99 <th></th>	
For Canon 500D: £99.99 +1x BP-511: £111.99 +2x BP-511: £123.99 <th></th>	
For Canon 400/500/1000D: £600.00 +1x LP-EL8: £11.99 +2x LP-EL8: £33.99 <th></th>	
For Nikon D40/D60: £59.99 +1x EN-EL9: £11.99 +2x EN-EL9: £33.99 <th></th>	
For Nikon D80/D90: £89.99 +1x EN-EL4e: £104.99 +2x EN-EL4e: £119.99 <th></th>	
For Nikon D300/D700: £139.99 +1x EN-EL3e: £154.99 +2x EN-EL3e: £169.99 <th></th>	
For Sony A200/A350: £69.99 +1x EN-EL3: £88.99 +2x EN-EL3: £107.99 <th></th>	

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the power. Includes AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.



For Canon 30/40/50D: £99.99 +1x BP-511: £111.99 +2x BP-511: £123.99	
For Canon 30/40/50D: £99.99 +1x BP-511: £111.99 +2x BP-511: £123.99	
For Canon 500D: £99.99 +1x BP-511: £111.99 +2x BP-511: £123.99	
For Nikon D40/D60: £59.99 +1x EN-EL9: £11.99 +2x EN-EL9: £33.99	
For Nikon D80/D90: £89.99 +1x EN-EL4e: £104.99 +2x EN-EL4e: £119.99	
For Nikon D300/D700: £139.99 +1x EN-EL3e: £154.99 +2x EN-EL3e: £169.99	
For Sony A200/A350: £69.99 +1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

Li-Ion Charger

A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.



£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.



CR123A Energizer Lithium (1) £1.99

CR2 Energizer Lithium (1) £1.99

2CR5 Energizer Lithium (1) £3.99

CRV3 Energizer Lithium (1) £5.99

LR44 Energizer Alkaline (2) £1.99

CR2025, CR2032 etc £1.99



Full range of coin cells in stock

BATTERIES & CHARGERS

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	
£4.99	
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	
Holder Wide Angle	£5.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.



£3.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit

£45.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds.

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains:

1x ND8 Soft Graduated Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds.

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains:

1x ND8 Soft Graduated Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds.

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains:

1x ND8 Soft Graduated Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds.

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains:

1x ND8 Soft Graduated Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds.

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains:

1x ND8 Soft Graduated Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds.

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains:

1x ND8 Soft Graduated Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds.

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains:

1x ND8 Soft Graduated Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1

Mifsuds
.COM

FAMILY RUN SINCE 1954

U.K.
Stock
ONLY

Canon



1D MKIV body

£3699



5D MKII body

£1689



EOS 7D body

£1249

EOS DSLRS + KITS

5D MKII + 24-105	£2399
7D + 15-85	£1799
7D + 18-135	£1499
50D body	£727
50D + 17-85 F4/5.6 IS U	£989
50D + 18-200 F3.5/5.6.	£1099
550D body	£649
550D + 18-55 IS.	£699
550D + 18-135 IS.	£899
500D body	£529
500D + 18-55 IS.	£599

POWERSHOT CAMERAS

G11	£449	S90	£369		
EF-S NON FULL FRAME LENSES					
10-22 F3.5/4.5 USM	£699	28-135 F3.5/5.6 IS USM	£399		
15-85 F3.5/5.6 IS U no box	£599	35 F1.4 L U	£1199	300 F4 L IS USM	£3999
17-55 F2.8 IS USM	£869	45 F2.8 TSE	£1199	400 F2.8 IS L USM	£6899
17-55 F4/5.6 IS USM unboxed	£299	50 F1.2 L USM	£1329	400 F5.6 L USM	£1179
18-55 F3.5/5.6 IS U no box	£147	50 F1.4 U	£109	500 F4 L IS USM	£5799
18-135 F3.5/5.6 IS U no box	£329	50 F2.5 Macro	£259	600 F4 L IS USM	£7599
18-200 F3.5/5.6 unboxed	£399	65 MPE F2.8	£899	Ext tube 12	£79
55-250 F4/5.6 IS	£229	70-200 F2.8 IS U LI	£2247	Ext tube 25	£129
60 F2.8 Macro USM	£347	70-200 F2.8 non IS L USM	£1099	1.4x or 2x converter II each	£299
EF LENSES		70-200 F4 L IS USM	£979	FLASH & ACCESSORIES	
14 F2.8 L USM MKII	£1999	70-200 F4 L USM	£549	Angle finder C	£179
15 F2.8 Fisheye	£639	70-300 F4.5/5.6 DO IS U	£1049	Compact batt pack CP-E4	£127
16-35 F2.8 MKII L USM	£1999	70-300 F4.5/5.6 IS USM	£439	TC-E2N Grip (20/30/40D)	£149
17-40 F4 USM L	£649	85 F1.2 L II	£1849	BG-E8 Grip (550D)	£159
20 F2.8 USM	£439	85 F1.8 USM	£329	BG-E6 Grip (50 MKII)	£210
24 F1.4 L II USM	£1379	90 F2.8 TSE	£1199	BG-E7 grip (7D)	£149
24 F2.8	£409	100 F2.8 Macro USM	£459	MR 14EX	£499
24 F3.5 L TS-E MKII	£1849	100 F2 USM	£399	430 EX II	£219
24-70 F2.8 L USM	£1047	100-400 F4.5/5.6 IS L USM	£1299	580 EX II	£327
24-105 F4 L IS USM unboxed	£749	135 F2 L USM	£949	Off camera shoe cord OC-E3	£59
24-105 F4 L IS	£419	180 F3.5 L USM Macro	£1199	LC5 wireless set	£369
28 F1.8 USM	£419			STE2 Transmitter	£199



£327



£199



TSE £1947



70-200mm f2.8 L U £1099

24-105mm f4 L no box £749

100mm f2.8 IS L U macro £799

27-29 Bolton Street Brixham,

South Devon TQ5 9BZ

Shop is Open 10am-5pm Monday-Friday.

9am-5pm Saturday. 10am-1pm Sunday.

Shop & Phones Closed Saturday Only 1pm till 1.30pm

PHONE LINES OPEN MON -FRI 9am - 5.30pm, SAT 9am - 5pm, SUN 10am - 1pm

Mail Order:

01803 852400

Email - info@mifsuds.com

Web - www.mifsuds.com

FAMILY RUN SINCE 1954

U.K.
Stock
ONLY

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

Canon



5D MKII body

£1689



EOS 7D body

£1249

EOS DSLRS + KITS

5D MKII + 24-105	£2399
7D + 15-85	£1799
7D + 18-135	£1499
50D body	£727
50D + 17-85 F4/5.6 IS U	£989
50D + 18-200 F3.5/5.6.	£1099
550D body	£649
550D + 18-55 IS.	£699
550D + 18-135 IS.	£899
500D body	£529
500D + 18-55 IS.	£599

POWERSHOT CAMERAS

G11	£449	S90	£369		
EF-S NON FULL FRAME LENSES					
10-22 F3.5/4.5 USM	£699	28-135 F3.5/5.6 IS USM	£399		
15-85 F3.5/5.6 IS U no box	£599	35 F1.4 L U	£1199	300 F4 L IS USM	£3999
17-55 F2.8 IS USM	£869	45 F2.8 TSE	£1199	400 F2.8 IS L USM	£6899
17-55 F4/5.6 IS USM unboxed	£299	50 F1.2 L USM	£1329	400 F5.6 L USM	£1179
18-135 F3.5/5.6 IS U no box	£147	50 F1.4 U	£109	500 F4 L IS USM	£5799
18-200 F3.5/5.6 unboxed	£399	50 F2.5 Macro	£259	600 F4 L IS USM	£7599
55-250 F4/5.6 IS	£229	65 MPE F2.8	£899	Ext tube 12	£79
60 F2.8 Macro USM	£347	70-200 F2.8 IS U LI	£2247	Ext tube 25	£129
EF LENSES		70-200 F2.8 non IS L USM	£1099	1.4x or 2x converter II each	£299
14 F2.8 L USM MKII	£1999	70-200 F4 L USM	£979	FLASH & ACCESSORIES	
15 F2.8 Fish eye	£639	70-300 F4.5/5.6 DO IS U	£1049	Angle finder C	£179
16-35 F2.8 MKII L USM	£1999	70-300 F4.5/5.6 IS USM	£439	Compact batt pack CP-E4	£127
17-40 F4 USM L	£649	85 F1.2 L II	£1849	TC-E2N Grip (20/30/40D)	£149
20 F2.8 USM	£439	85 F1.8 USM	£329	BG-E8 Grip (550D)	£159
24 F1.4 L II USM	£1379	90 F2.8 TSE	£1199	BG-E6 Grip (50 MKII)	£210
24 F2.8	£409	100 F2.8 Macro USM	£459	BG-E7 grip (7D)	£149
24 F3.5 L TS-E MKII	£1849	100 F2 USM	£399	MR 14EX	£499
24-70 F2.8 L USM	£1047	100-400 F4.5/5.6 IS L USM	£1299	430 EX II	£219
24-105 F4 L IS USM unboxed	£749	135 F2 L USM	£949	580 EX II	£327
28 F1.8 USM	£419	180 F3.5 L USM Macro	£1199	Off camera shoe cord OC-E3	£59

U.K.
Stock
ONLY

Nikon

MIFSUDS ARE NIKON PROFESSIONAL DEALERS



D3S body

£3549



D700 body

£1759



D300s body

£1139

DIGITAL SLR + KITS

D3X body	£4777
D3S body	£3549
D90 body	£599
D90 + 18-105 F3.5/5.6 G	£747
D5000 body	£469
D5000 + 18-55 VR	£549
D3000 body	£315
D3000 + 18-55 VR	£349

DIGITAL ONLY LENSES

10.5 F2.8 DX	£539
10-24 F3.5/4.5 G AFD DX	£615
12-24 F4 DX	£829
16-85 F3.5/5.6 AFS VR DX	£425
17-55 F2.8 DX	£899
18-55 F3.5/5.6 VR DX no box	£129
18-200 F3.5/5.6 VR DX unboxed	£179
24-70 F4.0 VR DX	£219
LENSES	
14 F2.8 AFD	£1249
14-24 F2.8 G ED AF-S	£1229
16-24 F2.8 AF-D	£619
16-35 F4 AF-VR	£949
17-35 F2.8 D AF-S	£1499
20-35 F4 AF-D	£459
24 F2.8 AF-D	£1499
24-70 F2.8 AF-D	£1799
24-105 F2.8 AF-D	£1799
28 F2.8 EX DG	£238
35 F2.8 EX DG macro	£669
50 F2.8 EX DG macro	£599
50-150 F2.8 EX DG II	£669
50-200 F2.8 EX DG macro	£669
50-200 F2.8 EX DG macro II	£639
50-200 F2.8 EX DG macro III	£639
50-200 F2.8 EX DG macro IV	£639
50-200 F2.8 EX DG macro V	£639
50-200 F2.8 EX DG macro VI	£639
50-200 F2.8 EX DG macro VII	£639
50-200 F2.8 EX DG macro VIII	£639
50-200 F2.8 EX DG macro IX	£639
50-200 F2.8 EX DG macro X	£639
50-200 F2.8 EX DG macro XI	£639
50-200 F2.8 EX DG macro XII	£639
50-200 F2.8 EX DG macro XIII	£639
50-200 F2.8 EX DG macro XIV	£639
50-200 F2.8 EX DG macro XV	£639
50-200 F2.8 EX DG macro XVI	£639
50-200 F2.8 EX DG macro XVII	£639
50-200 F2.8 EX DG macro XVIII	£639
50-200 F2.8 EX DG macro XVIX	£639
50-200 F2.8 EX DG macro XX	£639
50-200 F2.8 EX DG macro XXI	£639
50-200 F2.8 EX DG macro XXII	£639
50-200 F2.8 EX DG macro XXIII	£639
50-200 F2.8 EX DG macro XXIV	£639
50-200 F2.8 EX DG macro XXV	£639
50-200 F2.8 EX DG macro XXVI	£639
50-200 F2.8 EX DG macro XXVII	£639
50-200 F2.8 EX DG macro XXVIII	£639
50-200 F2.8 EX DG macro XXIX	£639
50-200 F2.8 EX DG macro XXX	£639
50-200 F2.8 EX DG macro XXXI	£639
50-200 F2.8 EX DG macro XXXII	£639
50-200 F2.8 EX DG macro XXXIII	£639
50-200 F2.8 EX DG macro XXXIV	£639
50-200 F2.8 EX DG macro XXXV	

Mifsuds.com

FAMILY RUN SINCE 1954

QUALITY USED EQUIPMENT More on web 3 Month warranty on most equipment Part exchange welcome

ALL DIGITAL

CANON

1DS MKII body £1799

1D MKIII body £1499

5D MKII body £1449

1DS MKII b/o box £1399

1D MKII box £899

1D MKII body £699

5D body box £849/699

5D0 body box £599

3D body box £299

4D0 body £279

2D0 body box £249

35D0 body £219

10D body £199

300D body £149

BG-E1 box £49

BG-E2 box £79

BG-E2N £99

BG-E3 box £49

BG-E4 box £99

BG-E3D box £69

WFT-E2 box £349

FUJI

S2 body £199

MINOLTA/SONY

Sony N50 (A100) b/o £249

Sony A350 M- box £279

Sony 18-70 F3.5/5.6 £79

5D body £149

NIKON

D3 body box £2399

D700 body M- £1499

D2XS body box £949

D2X body £849

D2HS body box £469

G38 Ext Tube Box £99

220 RHF (6x7) £49

Polaroid Back £299

Speed Grip £89

D70s body £269

D70 body £199

D40 body box £179

MBD-200 (D200) £89

MBD-100 (D100) £69

OLYMPUS

Pen E-P1 + 17 F2.8 £539

E1 bdy £279

E500 + 17.5/45 £199

E500 + 14-45 £199

18-200 F3.5/6.3 ED £299

50-200 F2.8/3.5 SW£599

1.4x converter £249

25mm ext tube £99

FL14 flash (Pen) £119

FL36 flash £119

Sigma 10-20 F4.5/6.3 £299

Sigma 55-200 DC £79

PENTAX

K20D body box £449

1st 1DS body box £199

16-50 F2.8 mint box £679

18-55 F3.5/5.6 £49

18-250 F3.5/5.6 M- £279

28-70 F2.8 FA AL £549

43 1.9 box £479

50-200 F4.5/6 M- £89

55-300 F4.5/8 D AL £149

TOK 20-35 F2.8 ATX £199

SIGMA PKAF

17-35 F2.8 EX DG £199

17-70 F2.8/4 DC £199

18-250 F3.5/6.3 OS £299

24-70 F2.8 EX HSM £499

30 F1.4 EX DC M- £199

540FTZ Flash Mint £249

TAM 17-35 F2.8/4 £119

TAM 70-300 F4.5/6 D £99

LARGE FORMAT

Wista 45DX Field

Camera (5x4) M- £549

Cambo SC Monorail 5x4 (with standard rail) £199

Super Angulon 90 F6 £249

Schneider 150 F5.6

Copal 0 APO Symmar L

MC Mint- & Boxed £449

Polaroid 545 Pro FH £79

Polaroid 545 Back £79

Polaroid 545 Back £69

BRONICA ETRS

ETRS + 75 + RHF

+ AEI + speed grip £249

40 F4 E- £149

45-90 F4.5/6 PE £379

50 F2.8 E £99

50 F2.8 PE M- Box £249

50 F2.8 PE £149

75 F2.8 PE £129

100-220 F4.8 M- £549

150 F3.5 E £99

150 F3.5 PE M- Box £199

200 F4.5 E £169

200 F4.5 PE M- £249

E-14 Extension Tube £49

2x extender £99

All 120 RHF £49

Polaroid Back £39

AEIII Prism £199

AEII Prism £99

WLF Boxed £69

Plain Prism E £69

Pro Shade E Box £49

Speed Grip £49

Metz SCA 386 £49

BRONICA SQ

SQA comp inc 80 £449

SQB comp inc 80 £399

SQA body £149

SQ Body Boxed £99

50 F3.5 PS £249

50 F3.5 S £249

50 F3.5 £249

50 F3.5 N M- Box £199

Tokina 20-35 ATX £199

BRONICA GS

GS1 + 100 F3.5 PG +

120 RHF + WLF £399

GS-1 Body Boxed £199

100 F3.5 PG £149

150 F4 PG M- £199

250 F5.6 PG M- £199

1.4x Extender £99

2X Extender £179

<p

**The Kirk, Wester Balblair,
Beauly, Inverness. IV4 7BQ.
Tel: 01463 783850 Fax: 01463 782072
Email: info@ffordes.com**

ffordes

**Buy the Monopod
Get the Head FREE!**

70mm F2.8 Leaf Shutter	E+ £125
80mm F2 Leaf Shutter	E+ £139
105-210mm F4.5 C ULD	E+ / E++ £179-£249
105-210mm F4.5 C ULD	New £379
150mm F2.8 A	E+ £199-£249
150mm F3.5 C	As Seen / E+ £149-£115
150mm F3.5 N	As Seen / New £65-£150
150mm F3.8 Leaf Shutter	E+ £199
150mm F4 C	As Seen / E++ £59-£99
150mm F3.5 C	E+ £59
200mm F2.8 Apo	New £499
210mm F4 C.	As Seen / E+ £75-£139
210mm F4 N	E+ / E++ £109-£149
300mm F2.8 A Apo	E+ £1499
300mm F5.6 C	Exc £149
500mm F8 Reflex	E+ £399
2x Teleconverter	E+ / New £79-£145
2x Teleplus Converter	E+ £299
2x Vivitar Converter	E+ £445
120 Insert	E+ / New £10-£35
120 Pro Mag	E+ £33
120 Super Mag	E++ £29-£35
135n Pro Mag	E+ £75
135n Super Mag	E++ / Mint £75-£85
135W Mag	E+ £88
220 Insert	E+ £10-£20
Polaroid Mag	E+ / New £20-£49
AE Prism Finder (FE401)	E+ £145
AE Prism Finder (PK402)	E+ £99
AE Prism Finder N	E+ £109
PD Meter Prism	E+ / E++ £49-£75
Prism Finder (FP401)	Mint / New £109-£149
Prism Finder N	E+ £75-£119
Prism Finder 645	As Seen £29
Auto Extension Tube 1	E+ / E++ £20-£25
Auto Extension Tube 2	E+ / E++ £25-£29
Auto Extension Tube 3S	E+ £25
Auto Macro Spacer	New £39
Flash L Grip (GL401)	New £39
Flash L Grip (GL402)	New £39
Power Drive 645	E+ £49
Power Drive WG401	E+ £55
Prism Magnifier	E+ £29
Remote Control Set RS401	New £69
Tripod Adapter N	E+ £25

Mamiya 7/II

7II Black + 80mm F4 L	Ex Demo £1,299
7II Black Body Only	Ex Demo £799
7II Champagne Body Only	E+ £599
7 + 80mm F4 L	E+ / E++ £399-£399
7 Body Only	E+ £499
43mm F4.5 L Finder	E+ £349
50mm F4.5 L (No Finder)	As Seen £499
50mm F4.5 L + Finder	Mint- £899
65mm F4 L	E+ £499
150mm F4.5 L	E+ / E++ £299-£349
210mm F8.1 L Finder	Mint- £699
Close-up Adapter	E+ £149
ZET702 Polariser	Mint- £139
Pro SD Complete	E+ / E++ £499-£549
Pro S Complete	E+ / E++ £299-£399
Pro S Body Only	Exc £149
90mm F3.5	E+ £99
90mm F3.8 C	E+ £125
127mm F3.5 KL	New £169
140mm F4.5 C Macro	E+ £199
150mm F4 C Soft Focus	E+ / New £199-£189
180mm F4.5	As Seen / E+ £69-£99
180mm F4.5 C	As Seen / E+ £69-£129
180mm F4.5 KL	New £325
250mm F4.5 C	As Seen £99
250mm F4.5 KLA	E+ / New £199-£332
Extension Tube No1	E+ £65-£111
Extension Tube No2	E+ £59
120/220 Powerdrive Mag	E+ £79-£149
Pro 220 Mag	As Seen £35
Pro 220 Mag	E+ / E++ £49-£145
ProSD 120 Mag (6x5cm)	New £99

Mamiya RZ7

Pro II Complete	E+ / E++ £749-£799
Pro Complete + AE Prism	E+ £599
Pro Complete	E+ £549-£599
37mm F4.5 Fisheye Z	E+ £499
50mm F4.5 ULD	New £699
50mm F4.5 W	E+ £349-£369
65mm F4 LA	E+ / New £349-£249
65mm F4 W	E+ £299
75mm F4.5 Shift W	E+ £549
100-200mm F2.2 W	E+ £399
140mm F4 Macro ML-A	E+ / New £299-£499
150mm F3.5 W	Mint- £379
180mm F4 VSF + DL	E+ £499-£599
180mm F4.5 W	Exc / E+ £179-£199
180mm F4.5 W	Ex Demo / Mint- £149-£305
210mm F4.5 Apo	E+ £599
250mm F4.5	E+ £179
250mm F4.5 W	E+ £225
350mm F3.5 Apo	E+ £799
350mm F5.6 Apo	E+ £749
360mm F6	E+ £299
1.4x Converter	E+ £249
120 Pro Mag	Exc / E++ £28-£39
120 Pro Mag (6x45)	E+ £145
120 Pro Mag	E+ £69
Polaroid Mag	E+ / E++ £25-£39
AE Prism Finder	As Seen / E+ £149-£249
PD Prism Finder	E+ £225
Prism Finder	E+ £79
Extension Tube No 2	E+ £79

**Mamiya TLR - Please Phone
Meters - Please Phone
Minolta - Please Phone**

Nikon AF	
FB Body Only	E++ £1,099
FB Body Only	As Seen / E+ £179-£249
F4S Body Only	E+ £299
F100 + MB15 Grip	E+ £199-£229
F90 Body Only	Exc / E+ £129-£259
F90 Body Only	As Seen / Mint £59-£129
F90 Body Only	E+ £79
F80 Black + 35-80mm	E+ £89
F80 Black Body Only	E+ / Mint- £79-£99
F80 Chrome Body Only	E+ / E++ £79-£99
F80 S Body Only	E+ £49-£59
F80 Body Only	Exc / E+ £349-£59
F65 Chrome Body Only	E+ / E++ £349-£59
F24-120mm F4 G AF-S DX ED	E+ £599
14mm F2.8 AF-D	Mint- £960
17-50mm F2.8 G AF-S DX IFED	E+ / E++ £339-£699
18mm F2.8 AF-D	E+ / Mint- £99-£799
18-35mm F3.5-4.5 AF-S DX	E+ £299
18-70mm F3.5-4.5 G AF-S ED DX	E+ £299
18-70mm F3.5-4.5 G AF-S ED VR	E+ / Mint- £149-£159
70-300mm F4.5-6.3 AF-S VR	E+ / Mint- £1,099-£2,199
70-300mm F4.5-6.3 AF-S VR	E+ / Mint- £329-£339
70-300mm F4.5-6.3 AFG	E+ £79-£89
80-200mm F2.8 AF ED	E+ £399
80-400mm F4.5-5.6 AFD VR	E+ / E+ £349-£899
105mm F2.8 AF Micro	E+ £249
TCA200 Converter	E+ / Mint- £159-£179
TC20E1 Converter	E+ £249
TC20E2 Converter	E+ £159
TG-173mm F2.8-EX DG	E+ £159
TG-177mm F2.8-4.5 DC Macro	E+ £199
TG-200mm F2.8 EX DG	E+ £159
TG-240mm F4.5-5.6 AF	E+ £159
TG-250mm F3.5-4.5 AF	E+ £159
TG-280mm F2.8 EX DG	E+ £159
TG-300mm F2.8 EX HSM D	E+ £1,199
TG-300mm F4.5-5.6 EX HSM D	E+ £1,199
TG-300mm F4.5-5.6 Macro	E+ £1,199
TG-300mm F4.5-5.6 DG OS	E+ £1,199
TG-300mm F4.5-5.6 DG OS	E+ / E+ £349-£659
TG-100-300mm F4 D EX HSM	E+ £699
TG-120-400mm F4.5-5.6 AFOS OS HSM	E+ £699
TG-150-500mm F5.6-3.3 AFOS OS HSM	E+ £399
TG-170-500mm F4.5-3.3 AFOS OS HSM	E+ £379
TG-200mm F2.8 EX HSM D	E+ £1,199
TG-200mm F3.5-6.3 EX Converter	E+ £109
Tamron 14mm F2.8 SP AF	New £599
Tamron 14mm F2.8 SP AF II	E+ £119
Tamron 18-200mm F3.5-6.3 XR Di II	E+ £119
Tamron 28-300mm F3.5-6.3 XR Di II	E+ £119
Tamron 70-210mm F2.8 SP AF LD	E+ £399
Tamron 70-300mm F4.5-6.3 AF Macro	E+ £399
Tokina 10-17mm F3.5-4.5 DX Fish-eye	New £400
Tokina 12-24mm F4 ATX PRO DX	E+ £349
DR-3 Right Angle Finder	E+ £79
DR4 Right Angle Finder	Mint- £89
DW20 Waist Level Finder	E+ £89
DWA Waist Level Finder	Mint- £85
MB10 Grip (P90X)	E+ £340-£550
MB16 Grip (P90)	E+ £229
MC28 Release	E+ £20
MC35 Remote Cord	E+ £39
SD3 Speedlight	E+ £349-£449
SB21 Macro Speedlight	Mint- £128-£225
SB21 Ringlight	E+ £149-£179
SB28 Speedlight	E+ £89
SB30 Speedlight	E+ £35
SD2DX Speedlight	E+ £69-£79
SC1 Flash Cord	E+ £35
WF1 Transmitter	E+ £109

Nikon Manual



F3T Champagne Body Only	E+ £650
F3P + MD4 Motordrive	E+ / E++ £249-£499
F3HP + MF4 Databack	E+ £249
F3HP Body Only	Exc £249
F3AF Body Only	E+ £249
F2AS Black Body Only	E+ £249
F2A Chrome Body Only	E+ £249
F2 Photomic Black Body Only	E+ £249
F2 Photomic Chrome Body Only	E+ £249
F2 Photomic FTN + 50mm f1.8	E+ / Mint- £499-£1,299
F Photomic FTN Body Only	Exc £149
FM3A Black Body Only	E+ £399
FM2T Titanium Body Only	Mint- £499
FM2N Chrome Body Only	E+ / Mint- £159-£249
FM2 Chrome Body Only	E+ £129-£149

FT3 Camera Body Only

FT3 Body Only

USED Cameras

CANON - EOS & FD
EOS 1D MKII... £1099
EOS 5D Body... £799
EOS 50D Body... M- £529
LEICA - Screw & M System
M6 0.85x TTL Black... M- £999
M6 0.72x Black... £749
ILF Body 'Red Dial'... £429
Minlux Zoom... M- £199
MINOLTA
X700 & 50mm... £79
X700 & 35-70mm... £89
MISC
Konica Hexar RF... £649
Minox GT 35 'Golf'... £129
SEE WEBSITE FOR MORE

USED Lenses

CANON EF & EF-S
50mm f1.4 USM... M- £239
50mm f1.8 MKI... M- £149
180mm f3.5L Macro... £929
400mm f5.6L USM... M- £949
15-85mm IS EF-S... 50m... £599
16-35mm f2.8L USM... £649
17-85mm EF-S IS... 50m... £379
18-55mm EF-S IS... 50m... £99
20-35mm f3.5-4.5... M- £159
28-105mm USM... M- £129
70-300mm IS USM... M- £349
70-300mm DO IS... M- £799
Sigma 105mm Mac... M- £299
Sigma 12-24mm EX... £249
Sigma 28-200mm DG... £139
Sigma 120-400mm OS... £449
Sigma 2x T/Con DG... M- £149
MINOLTA/SONY
85mm f1.4 AF... M- £699
28-70 f3.5-4.8 MD... £159
Sigma 20mm f1.8... M- £329

USED Lenses

NIKON - AF, AI, & AIS

14mm f2.8D... £899	M- £899
Tokina 17mm f2.8 AIS... £129	M- £129
20mm f2.8 AIS... £329	M- £329
24mm f2.8D... M- £229	
Zeiss 85mm f1.4 AI... M- £749	
14-24mm f2.8G AF-SM-E1049	
35-105mm AIS... M- £119	
80-200mm f2.8D N... £699	
58800 Flash... M- £299	
OLYMPUS	
16mm f3.5 Fish-eye... M- £699	
35mm f2.8 Shift... M- £379	
80mm f4 Macro... £179	
180mm f2.8... M- £379	
300mm f4.5... £149	
24-48mm f4... M- £129	
40-150mm E System... £60E199	
50-250mm f5... M- £349	
65-200mm f4... M- £149	
2XA Leitzer... £69	
PENTAX - PK, PKA, M42	
20mm f4.5 M42... £299	
40mm f2.8 Pancake... £149	
85mm f2.2 Soft... M- £349	
300mm f4 M42... £199	
24-35mm f3.5 K... M- £169	
28-50mm f3.5-4.5 PK... £99	
MISC	
Sony 18-70mm AF... M- £79	
Zeiss 16mm f8 'G'... £899	
SEE WEBSITE FOR MORE	

USED Optics

Canon 10x42L IS... £1199	M- £1199
Kowa 66x & 20-60x... £499	
Kowa TSN 823M Body... £649	
Nikon ED50 & 13-40x... M- £429	
Swarovski 7x42 SLC... M- £799	
Zeiss 10x32 FL... M- £899	
2x EF Extender... £299	
1.4x EF Extender... £299	

Part exchange is welcome, please call for an estimate

Lee Filters

We carry a large selection of Lee Filters in stock with more arriving all the time.

Foundation Kit - £55.00

DSLR Starter Kit - £175.00

Adaptor Rings From - £17.50

W/A Adaptor Rings From - £37.00

ND Grad Sets - £135.00

Landscape Filter Set - £80.00

Sunset Filter Set - £80.00

Lee Hoods From - £78.00

Triple Filter Pouch - £23.50

Lens Caps

All Sizes from 27mm to 82mm
£2.95 each

UV Filters (glass)

All Sizes from 27mm to 105mm
from £5.90 each

Circular Polarisers

All Sizes from 27mm to 86mm
from £17.95 each

Close up Sets

All Sizes from 37mm to 82mm
from £25.00 / set

Skylight Filters

All Sizes from 27mm to 105mm
from £7.50 each

Stepping Rings

We Carry a huge selection of Stepping Rings. If we don't have the size you require, we will make it for you!
Sizes up to 86mm - £5.00
Sizes over 86mm - £7.00

Square Filters

A-size filter holder - £5.00
A-size adaptor ring - £3.75 (all sizes)
P-size filter holder - £4.50
P-size adaptor ring - £4.00 (all sizes)
Filter Wallet (holds 8 filters) - £9.95
ND Filters - £12.50 each
ND Grads - £12.50 each
Sunset Grad Filters - £12.50 each
Twilight Grad - £12.50 each
Not sure what you want? Come visit us and try before you buy....

Call us to get our free catalogue

01582 661878

www.srb-griturn.com

Tel: 01225 466975

16 Green Street, Bath, BA1 2JZ

Fax: 01225 469761 • E-Mail: sales@acecameras.co.uk

Canon

EOS 550D

Inc 18-55mm IS Lens

ONLY £699

18 Million Pixels

Full HD & High ISO

KITS AVAILABLE

SEE WEBSITE FOR MORE

Canon

EOS 50D

Body ONLY

£749

15.1 Million Pixels

ISO Range upto 12800

KITS AVAILABLE

SEE WEBSITE FOR MORE



NEW
V-LUX 20

OUR PRICE
£495

ORDER NOW FOR
PRIORITY DELIVERY

Panasonic
NEW LUMIX ZX3

ONLY
£239

14.1 Million Pixels
8x Optical Zoom
25mm Ultra-Wide Lens
HD Movie - AVCHD Lite

FUJIFILM
NEW Finepix HS-10

OUR PRICE
£429

10.3 Million Pixels
30x Optical Zoom

OLYMPUS
NEW MJU TOUGH Range

TOUGH 3000
£159

TOUGH 6020 - £249
TOUGH 8010 - £319

SEE WEBSITE FOR FULL DETAILS

RICOH
NEW CX3

OUR PRICE
£299

10 Million Pixels
10.7x Optical Zoom
28-300mm Equiv.

SEE WEBSITE FOR FULL DETAILS

Complete camera systems & other items bought for cash,
top prices paid, give us a try.

24 hour despatch £10 (small items £6) • Open Mon - Sat, 8.45 - 6.00pm.

Prices correct at time of print & include VAT, E&OE.

WANTED

Used photographic equipment in good condition

FOR INSTANT CASH

We buy all makes and most types of photographic equipment and always offer a fair price

URGENTLY REQUIRED...

All digital SLR cameras, lenses & accessories

ESPECIALLY Nikon and Canon

All Hasselblad and Leica equipment

Medium format and full frame equipment

Nikon F series cameras and AI & AIS lenses

CASH WAITING! CALL US NOW!

www.cash4cameras.co.uk

19, Aldershaw Close, Parkside, STAFFORD. ST16 1SX.

Email: cash4cameras@ntlworld.com

Tel: **01785 601028**

GET A FREE QUOTE



amateur photographer

CLASSIFIED

Cameras For Sale

cameraWORLD

USED EQUIPMENT

Items stocked at Chelmsford (E) 01245 255510 at Wells Street (W) 0207 636 5005. Please call for description of condition or before making a journey. Our used equipment is covered by our **NO QUibble** guarantee. Items £50+ have a 5-month guarantee & items below £50 have a 7-day money back guarantee. Most items are in **Excellent** or **Mint** condition, some are even boxed. If not completely satisfied, return to us within 7 days for your money back.*

BRONICA

ETR-Si & 70mm f2.8 W	£250
GS-1 & 110mm f4 Lens C	£475
105mm f3.5 E C	£100
45-90mm f4-5.6 C	£500

CANON

Powershot G11 C	£350
EOS 1D Mk III W	£1900
EOS 300D & 18-55mm EF-S (silver) C	£250
EOS 350D & 35-80 W	£200
EOS 400D & 18-55mm EF-S W	£250

NIKON

D80 Body C	£380
D80 & 18-135mm Lens C	£520
D300 Body W	£800
FE-2 Body C	£150
135mm f2.8 E Series C	£90

12-24mm f4 G IF ED AFS DX W £650

18-55mm f3.5-5.6 GII ED C £70

18-70mm f3.5-4.5G ED-IF AF-S DX C £180

24-120mm AF-S f3.5-5.6 G ED VR C £400

55-200mm f4.5-5.6 G AF-S VR DX C £150

70-300mm f4.5-5.6 G IF-ED AF-S VR W £300

80-400mm VR f4.5-5.6 W £850

Sigma 28-300mm f3.5-5.6 D (Nikon Fit) C £160

Tamron 200-500mm f5-6.3 (Nikon Fit) C £700

OLYMPUS

F-520 Body W £300

OM-2 & 35mm f2.8 Lens C £90

OM-Zn, 50mm f1.8, T32 flash & Winder 2 C £180

135mm f2.8 OM C £70

14-54mm f2.8-3.5 Zuiko II W £300

PENTAX

MZ50 & 28-80mm W £50

18-55mm f3.5-5.6 DA II W £40

Sigma 50-150mm f2.8 (EOS Fit) C £375

80-200mm f4.5 K W £50

Sigma 70-300mm f4.5-5.6 DG OS (EOS Fit) C £400

EZ Macro C £100

Prinflex 28mm f2.8 (Pentax M42 Fit) W £20

Makinson 500mm f8 Lens (Pentax M42 Fit) W £50

MISC

Hawke 10x25 Endurance Binoculars C £30

Mamiya M645 & 80mm f2.8 Lens C £175

Ricoh GX100 VF Kit W £200

Ricoh GX200 C £200

Sony 70-200mm f2.8 GW £1200

*Excluding our P+P costs and return shipping is at your own cost. Items must be returned as supplied and will be happily refunded or exchanged as requested, net of postage costs. Goods returned must be properly packaged with all supplied accessories with copy of original receipt enclosed. Refunds apply only to secondhand item and not to any new accessories that may have been also purchased, i.e. memory cards. Please call for more details. We are always on the lookout for good quality equipment and offer top prices for part-exchange or straight purchases.

PART-EXCHANGE WELCOME



Top prices paid for your old SLR.

Film or digital, it may have a value!
Bring your equipment in for a quote or if buying mail order or via our website, we can arrange collection at no extra cost to you.*

*On items valued in excess of £100

CANON 75-300 UMS lens mint £130. Canon speedlight 420 ex with case £100. Canon EOS30 body vec £80. Canon BP300 batt pack £25. Canon Z90W new compact 35mm camera, soft case. £50. Tel: 01376326653

CANON EOS 40D body, mint. Boxed all accessories. £425. O/N + P+P or collect. East Sussex. Sarah 01825767476 or sarah@grahamtaylor.plus.com

FOR SALE CANON eos 70-200mm F4 L IS lens. Brand new, Hoya Sky 1B filter plus polariser lens hood pouch boxed unwanted gift new £900 accept £400 plus P+P contact 01914560922 mobile 07833962280.

HASSELBLAD 501CM KIT, mint + condition, £1100. Mamiya 7 mark 2 kit, mint + condition, £1100. Both boxed complete with all paperwork. Tel: 01349 877197 or 07989713644.

LEICA D-LUX 4 mint, hardly used, boxed with all accessories + spare battery, zagg LCD protection. Package new would cost over £650, asking £540 + P+P or collect. East Sussex. Sarah 01825767476 or sarah@grahamtaylor.plus.com

PANASONIC LUMIX DMC/TZ7 silver. Mint. Boxed all accessories + spare battery & zagg LCD protection. Package new would cost £320, asking £200 + P+P or collect. East Sussex. Sarah 01825767476 or sarah@grahamtaylor.plus.com

RZ PROLL 3 lenses with Allport pack Flightcase Pol. back L508 + good extras. mint £2500 + travel 07940343431 - Stuart.

Lenses For Sale

CANON 28-300 L IS USM zoom lens. Excellent condition, complete with manual, hood, UV filter and Canon case. £1350.00 ono. Telephone 07881443887 (Gloucester)

MINOLTA/SONY AF LENSES 24 12.8 £150, 28 f2.8 £90, 35-70 f4 £70, 50 f1.7 £100, 100-200 f4.5 £100, 70-210 f3.5-4.5 £80. All mint 01492871131 or 07714201448

Wanted

CANON SUR SHOT Z180U date new or mint condition. Wanted Pentax compact film camera SPO 48-200 zoom, new or mint. Tel: 01765635575

WANTED: PENTAX 645 N COMPLETE + 120mm f4 macro lens. Both mint condition. Tel: Mr Wilson 01132752989 (Leeds.)

Black & White Processing

Professional B/W colour printing. Hand Processing all types of films from 35mm-5x4

Develop and Contacts £5.50 each

2 or more film £4.50 each

Develop, 5x7s @ £12 per roll

All prints on genuine b/w, colour papers. Phone for price list of all services: 01442 231993

Send cheque + £2

All work sent back recorded delivery Karl Howard, 16 Chalfont Close, Hemel Hempstead, Hertfordshire, HP2 7JR

KAREN WILLSON BRISTOL, Superior quality processing & printing. Tel: 0117 515671 www.kwfilmprocessing.co.uk

Accessories



COMMERCIAL CAMERAS SUPPLIERS OF QUALITY NEW AND PRE-OWNED EQUIPMENT AS AT 7-5-10

LEICA M
M6 Digital body As new boxed (approx 200 A/L) £1,895
Leica 75mm f2.8 Summarit-M. Mint boxed £975
Leica 90mm f2.8 Chrome Macro-M. Mint boxed £749
Leica 90mm f2.8 Macro Kit / Adapter / Finder. Min. £1,890
Leica Winder M. Exc++ £120
Leica 1913-83 Special Edt. Mint boxed £125
WANTED. Excellent priced paid for top quality Leica

BRONICA SQ
Bronica SQ-B Complete / 80mm etc. Exc++ boxed £275
Bronica 120 SQ-AI Filmback. Mint £50
Bronica 40mm f4.5 S. Lens inc Caps. Exc++ £249

BRONICA ETRSI
50mm 2.8 PE Wide Angle. Mint boxed £249
150mm f3.5 PE Lens. Mint boxed £225
Motor Winder Ell. Mint boxed £79
E1 120 Filmback. Near Mint boxed £55
Plain Prism E. Near Mint £59
Pro-Hood E. Mint boxed £55

HASSELBLAD DIGITAL
Hasselblad 35mm f3.5 HC lens. Mint- boxed £1,395
Hasselblad 35mm f3.5 HC lens. Mint boxed £1,595
Hasselblad HC to CF Lens adapter. Mint- boxed £495

HASSELBLAD V SYSTEM
503 CW complete. Millennium edition. Near Mint boxed £1,585
40mm f4 CF FLE Distagon. Mint- £949
50mm f4 CF FLE Distagon. Mint- boxed £995
50mm f4 CF FLE Distagon. Mint boxed £1,195
150mm f4 CF Sonnar. Mint boxed £995
250mm f5.6 CF Sonnar. Mint boxed £995
160mm f4.8 CB Tessar. Near Mint £549
1.4 XE Teleconverter. Near Mint £320
PM5 Prism. Near Mint boxed £275
PME90 TTL Meter prism. Mint boxed £590

HASSELBLAD ARB BODY KIT
Hasselblad 555 ELD Body + WLF (1999) Mint £595
E12 Film magazine Chrome. Mint- boxed £149
Hasselblad HM2 Viewfinder. Mint boxed £249
Hasselblad Hoods, Filters, Acc's selection. Please Call

ROLLEIFLEX
Extension Tube 17 for 6000 Series. Mint £129
RARE Vario-Extension Tube for 6000. Mint/Boxed £595
250mm f5.6 for SL66. Exc++ £195

CONTAX G
90mm f2.8 G Lens Black. Mint- boxed £170
STUDIO LIGHTING

NEW Bowens, Elinchrom Supplied at excellent prices
USED

Bowens 500R/2 Head kit. As new. 1yr g'tee £725
Bowens 800E/400E Kit. Superb condition Call

NIKON
Rangefinder SP 2005 Kit / 35mm f1.8 / Unboxed £3,495
Nikon 28mm f4 PC shift Lens. Exc++ £275
Nikon 55 Body. Exc++ £195
Nikon 18-70mm f3.5-4.5 G. Mint- boxed £190
Nikon 17-55mm f2.8 G. AFS. As new boxed £775
Nikon 80-400mm f4.5-5.6 VR Lens. Mint- £695
Nikon 35-105mm f3.5 AIS. Exc++ £120

RADIO TRIGGER NEW
Twin-Link Wireless Flash Trigger. In stock £119

MISC
Jobo Photo GPS. Geo-Imaging unit in stock £99
ONE ONLY NEW

Nikon 35-105mm f3.5 AIS. Exc++ £120

Tamron SP.AF. 180mm f3.5 DI Macro. Canon AF £575

QUALITY EQUIPMENT PURCHASED OUTRIGHT OR EXCHANGED.

WE OFFER SENSIBLE PRICES AND A FRIENDLY SERVICE. MAY WE QUOTE YOU.

Contact Paul Waller, 7 High Street, Church Stretton,
Shropshire SY6 6BU

Tel: 01694 722202. www.commercialcameras.co.uk

email: sales@commercialcameras.co.uk



DARKROOM EQUIPMENT AND CHEMISTRY
FULL RANGE AVAILABLE FROM OUR

e-shop

www.patersonphotographic.com

Photographic Backgrounds

Hard wearing • Low crease • Washable

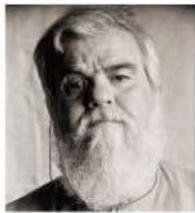
PLAIN
8' x 8' £15
8' x 12' £24
8' x 16' £29
PLUS P&P

CLOUDED
8' x 8' £27
8' x 12' £44
PLUS P&P

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit

www.colourscape.co.uk



ROGER HICKS

Before you rush out and buy the latest new camera model, why not consider first wearing out the one you have?

UNTIL comparatively recently – some time in the 20th century – the only people who could afford to throw something away before it was worn out were the rich. The poor bought the best they could afford (which often was not very good) and wore it out. The classic example is clothes. New clothes would be 'Sunday best', then they became 'everyday' and finally they were relegated to 'old clothes', worn only for dirty jobs. Children were commonly dressed in hand-me-downs that were passed between siblings, cousins and friends. Clothes were patched and boots repaired.

Of course, as soon as you can afford a camera, you're above the hand-to-mouth level of economic existence. Any camera is a luxury, and it sickens me when I read (typically on internet photo forums), that 'everyone in the world now has a mobile phone, and all mobile phones have cameras in them'. There are plenty of people in the world for whom food and clean water are more than they can hope for, let alone mobile phones or phones with cameras in – assuming you want a mobile phone with a camera in (I don't).

Yet we in the rich world now have so many luxuries that we simply can't wear them all out – not as a nation, and not even (unless we try very hard) as individuals. This especially includes expensive, old luxuries. For example, in mid-2009, my sister-in-law gave me a Zeiss Ikon Contaflex Super BC, the rare black one, complete with an interchangeable back. One of her patients had given it to her (she's a doctor). I haven't even put a film through it yet, and the likelihood of my wearing it out is non-existent.

Technology makes a difference, of course. Even before the advent of digital imaging, the leaf-shuttered SLR had been revealed as a technological dead end. So were interchangeable backs, for that matter. Even so, this was a staggeringly expensive luxury camera. In 1963, it cost £124 10s (£124.50), complete with f/2.8 Tessar lens. In comparison, a Leica M2 with an f/2.8 Elmar optic cost £130 12s 2d (£130.61), though of course the Leica had no automation and indeed no meter. Then again, the Contaflex had a non-instant-return mirror and a miserable choice of slow and surprisingly expensive lenses, or rather, Pro-Tessar front components: 35mm f/3.2, 85mm

f/3.2 and 115mm f/4, with the 35mm f/3.2 at £38 8s 2d (£38.41), as against a 35mm f/2.8 Summaron at £44 14s 3d (£44.71).

This immediately raises the question of whether it is worth making some things – especially 'high-tech' consumer goods such as cameras – so well that they will be obsolete before they wear out. The answer, though, is more complex than is immediately obvious.

First, there are things that are simply better. I'd hate to try image processing with my first computer, a

CP/M machine that cost me £1,600 in the mid-1980s and was deadly slow with limited storage (two 5½in floppies) and a monochrome screen. Even so, I did wear out my last writing computer, a 386, which lasted a dozen years until the motherboard fried.

Second, there are things that it's cheaper to replace

than to repair. Again, computers and their peripherals are a good example, but we've got through four coffee-making machines in the past 10–15 years.

Third, yes, it is often worth buying quality, because once you have something that does what you want, there is no point in replacing it until either it wears out or your needs change. Although I can see scope for improvement in my Leica M9, for example, in the realms of higher ISO and better high ISO performance, further improvements are going to be marginal as far as I am concerned. When the M10 comes out, as no doubt it will in due course, I'd buy an M10 if I didn't already have an M9, but I doubt I'd trade the M9 against an M10. An M8 or M8.2 against an M9 – crop against full frame, no UV/IR filters needed – is another matter. When the M9 wears out, I might take a look at an M11 or M12.

The big problem at this point is that you have to know what you want, and most people don't. Instead of thinking, 'I want a camera (or indeed anything else) that does this and this,' they see something new and think, 'That looks good. I want one.' They never actually think about what it would do for them.

This is always the bottom line. All too often, it's not, 'What do I really want?' but, 'What can I have?' Many people nowadays can have more than they want, provided, of course, that they're not too fussy about what they have, and will take quantity over quality. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

CONTACTS

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8130
Email amateurphotographer@ipcmedia.com
Picture returns: **Telephone** 0203 148 4121
Email appicturedesk@ipcmedia.com

Subscriptions

Telephone 0845 676 7778

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone: 0203 148 2517
Email lee_morris@ipcmedia.com
Classified telephone 0203 148 2929. Fax: 0203 148 8158
Display telephone 0203 148 2517. Fax: 0203 148 8158
Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
Technical Editor	Angela Nicholson
News Editor	Chris Cheesman
Deputy Production Editor	Brendan Maguire
Deputy Art Editor	Simon Warren
Features Writer	Jeff Meyer
Designer	Antony Green
Technical Writer	Richard Sibley
Features Writer	Gemma Padley
Sub Editor	Oliver Cotton
Photo-Science Consultant	Geoffrey Crawley
Studio Manager	Alan McFaden
Picture Researcher	Rosie Barratt

Special thanks to

The moderators of the AP website Andrew Robertson, Chris Cool, David J White, Fenris Oswin, Henry Rogers, lisadb, Nick Roberts, Richard Hardwick, The Fat Controller

Advertising team

Group Advertisement Manager	Lee Morris	0203 148 2517
Senior Display Sales Exec	Julia Spencer	0203 148 2637
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Executive	Rob Selvey	01922 412 720
Business Development Manager	Dave Stone	0203 148 2516
Classified Sales Executive	Ellie Smith	0203 148 2929
Display Ad Production	John Jones	0203 148 2671

Marketing and promotions

Senior Marketing Manager	Estelle Hicks-Bennett	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Charlene Baker	0203 148 4326

Publishing team

Advertisement Director	Chris Templeman
Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb alex_robb@ipcmedia.com
Managing Director	Paul Williams

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE.

Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2009. Amateur Photographer Incorporating Photo Technique & Camera Weekly. Email: amateurphotographer@ipcmedia.com. Website: <http://www.amateurphotographer.co.uk>. IPC Switchboard tel: 020 7149 5000 Amateur Photographer is published weekly on the Tuesday preceding the cover date by IPC INSPIRE, part of IPC Media Group of Companies. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street, SE1 0SU. © IPC Media ISSN 0002 6840 © Copyright IPC Media Ltd. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001. Periodicals paid at Rahway, NJ. POSTMASTER: Send address changes to Amateur Photographer, 365 Blair Road, Avenel, NJ 07001.





*over the value of £50

Free Delivery to UK Mainland on Cameras/ Printers/ Scanners!

Canon

EOS 550D

**NEW LOW
PRICE!!**



Body SRP £799.99

£50 Cashback
Canon

Capture your story in stunning detail with the EOS 550D. With the creative freedom to capture the decisive shot, see all the detail of your holiday sunset or follow action in the local football match.

- 18 MP APS-C CMOS sensor
- ISO 100-6400, H:12800
- 3.7fps shooting
- Full HD movies

**Body Only
£634.99**
+ 18-55mm IS
£709.99

**EOS 5D
Mark II**

**Body Price
£1,689.99**

Canon



Body SRP £2,299.99

The full frame EOS 5D Mark II combines outstanding resolution with 3.9 fps shooting and superlative high ISO performance. The addition of Full HD movie recording expands the boundaries of photography.

- 21.1 Megapixel Full Frame CMOS Sensor
- ISO range expandable to 25,600
- High-res 3.0" VGA LCD with Live View
- Full HD (1080, 30fps) movie recording

OLYMPUS

Your Vision, Our Future



OLYMPUS PEN

New Generation System Cameras

Itching to take professional pictures but intimidated by SLRs? Then look no further than the Olympus E-PL1. This camera has it all: high quality, point-and-shoot simplicity, and chic PEN design. Whether capturing an HD movie or snapping once-in-a-lifetime moments, its six special Art Filters let you paint the world from a new perspective.

NOW IN STOCK!!

See our website for the latest **LOW PRICES!**

£60.00 Cashback Available!

**Nikon D90 + 18-105mm VR
Compact Digital SLR**

The world of photography has changed, and with the D90 in your hands, it's time to make your own rules!

SRP £1,029.99



Only £772.99

£50.00 Cashback Available!

**Panasonic DMC-G1 + 14-45
Interchangeable lens camera**

The Panasonic DMC-G1 is a compact & lightweight Digital Camera with interchangeable lenses - an ideal travelling companion.

Kit SRP £599.99

Kit SRP £599.99

Samsung NX10

Never compromise when it comes to capturing life's most precious moments. The SAMSUNG NX10 offers an incredible 14.6 Megapixels and APS-C size CMOS sensor which delivers high-quality images and rich, natural color. It's the perfect size to carry with you everywhere, but still packs powerful features like high definition recording and an AF function for fast action shots.

NOW IN STOCK!!

See our website for the latest **LOW PRICES!**

**Nikon D90 + 18-105mm VR
Compact Digital SLR**

The world of photography has changed, and with the D90 in your hands, it's time to make your own rules!

SRP £1,029.99



Only £772.99

£50.00 Cashback Available!

**Panasonic DMC-G1 + 14-45
Interchangeable lens camera**

The Panasonic DMC-G1 is a compact & lightweight Digital Camera with interchangeable lenses - an ideal travelling companion.

Kit SRP £599.99

Kit SRP £599.99

Casio Exilim EX-FH25

High speed compact camera

Shoot stills in slow motions or at high speed with 40 frames per second. Get closer to the action with 20x Optical Zoom!

SRP £399.00



Only £294.99

**Fujifilm FinePix F200 EXR
Compact Digital Camera**

With groundbreaking technology creating unprecedented levels of image quality for a compact camera, this is ideal camera for any photographer.

SRP £259.99



Only £159.99

**Olympus E-P2 + 14-42mm
Hybrid Digital Camera**

The E-P2 camera comes your way coated in sleek black. It's not a compact, nor an SLR - it's an entire class of its own.

SRP £191.99



Only £824.99

**Sony Alpha α550 + 18-55mm
Compact Digital SLR**

Enjoy all the freedom of Quick AF Live View shooting with ultra-fast responses, generous creative options & high quality images.

SRP £759.00



From £598.99

**Canon EOS 7D + 18-135 IS
High quality Digital SLR**

With an 18MP sensor, 8fps shooting, ISO12800, and Full HD 1080 movies, the EOS 7D offers unprecedented versatility.

SRP £1,999.99



Only £1,468.99

**Ricoh GXR
Interchangeable Unit System**

An interchangeable unit camera system in which lenses are changed by using a slide-in mount system to attach camera units.

Body SRP £419.99



From £349.99

www.ParkCameras.com/Training

School of Photography

Park Cameras now offer regular courses, seminars and lectures catering for the needs of all photographers across a broad range of photographic disciplines. Our new facilities offer a dedicated training suite providing classroom learning, seminar presentations and hands-on studio opportunities all in one location, meeting the needs of every photographer.

Save up to £125.00 when you attend a School of Photography Course Visit www.ParkCameras.com/Training for details.



**SIGN
UP FOR
FREE!**



Park Cameras E-Newsletter

- Bespoke Offers • The Latest Products •
- Cashbacks • Events • Promotions
- Articles • Product Reviews • Weekly Sign up for free at www.ParkCameras.com/AP



www.ParkCameras.com/AP



01444 23 70 60

All prices include VAT @ 17.5%. Opening times Mon-Sat 8:45-5:45pm; Thursday 8:45-7:30pm; Sunday 10:15-4:30pm. Sunday trading is for In-store only. Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard, Switch/Maestro. Figures in Brackets indicates stock level held at unrepeatable prices at time of going to print. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Nissin
The art of light

simplicity,
power
& versatility

Di866 PROFESSIONAL

Category leading pro power output, simple intuitive operation and the highest build quality. Plus USB firmware update socket for compatibility even when you upgrade your camera.



— **well specified**

Fill-in reflector and light diffusing panel installed

— **powerful**

The world's most powerful camera mounted flashgun*. Guide number 60m/198ft (ISO100/105mm)

— **versatile**

Secondary sub-flash below the main flash gives a fill-in light while bouncing the main flash.

— **wireless TTL**

Supporting Canon E-TTL, E-TTL II and Nikon i-TTL



— **autozoom**

wide-angle auto zoom head. Rotates horizontally 180° to the right and 90° to the left and tilts up to 90°

— **ease-of-use**

A full colour Auto Rotate Display automatically follows the angle of the camera. The 6 colour coded icons make it easy to identify and choose between the most popular modes.

available at all good photographic retailers

Distributed by: Kenro Ltd,
Greenbridge Road, Swindon
SN3 3LH Tel: 01793 615836
sales@kenro.co.uk



www.kenro.co.uk

*as at 30/08/09